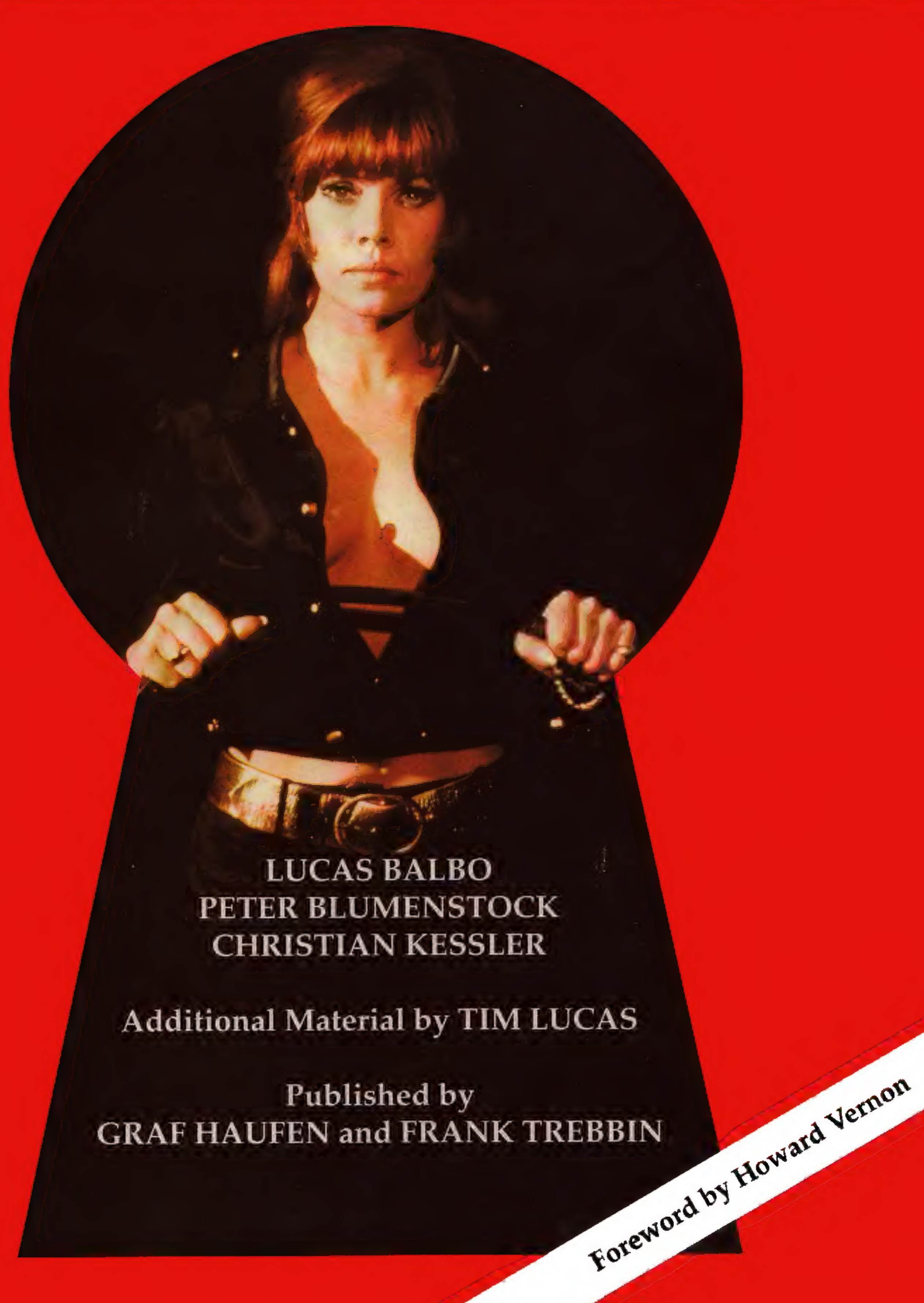
OBSESSION

- The Films of Jess Franco -



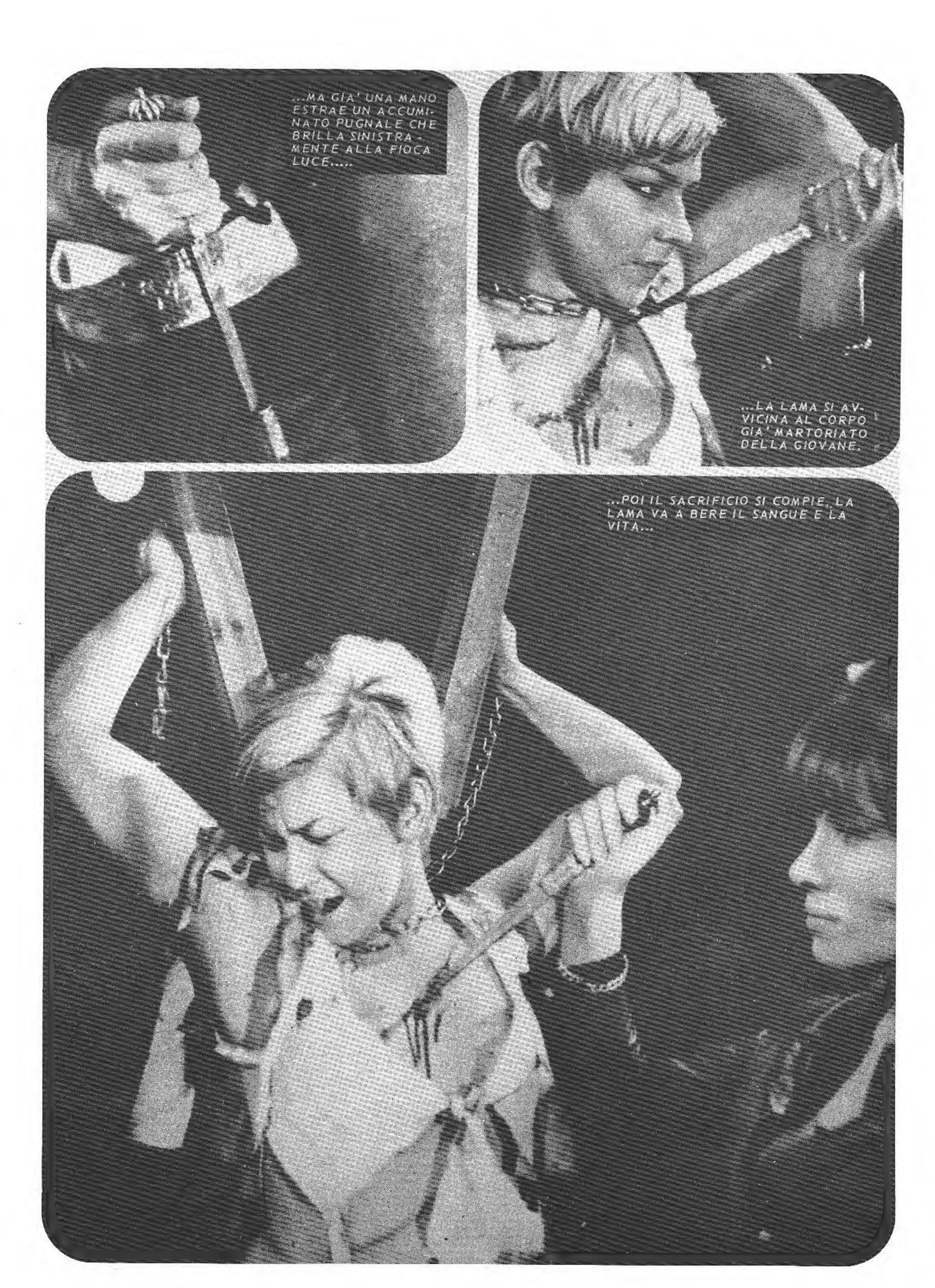
LUCAS BALBO
PETER BLUMENSTOCK
CHRISTIAN KESSLER

Additional Material by TIM LUCAS

Published by
GRAF HAUFEN and FRANK TREBBIN

Foreword by Howard Vernon


NEL BUIO DELLA SORDIDA CANTINA L'UOMO INCATENATO EMETTE UN FEBBRILE GEMITO MENTRE LA SUA AGUZZINA SI AVVICINA A LUI, COMBACIA IL SUO CORPO FREMENTE CON QUELLO NUDO DELLA VITTIMA....
E' UNA SCENA RACCAPRICCIANTE DI SADISMO, DOVE, COME UNA BELVA ASSETATA DI SANGUE E DI PIACERE, LA DONNA AVVICINA LE SUE LABBRA FREMENTI ALLA CARNE DELL'UOMO...
I GRIDO DI ANGOSCIA SI LEVA, UN'ALTRA VITTIMA ASSTE IMPOTENTE A QUELLA SCENA DI MORTE E DI VOJTTA'....
Lascialo! Lascialo!
...UN FREMITO DI RIBELLIONE SEMBRA SCUOTERLA...
Maledetta vigliacca! Lascialo! Lascialo!


...MA GIA' UNA MANO ESTRAE UN ACCUMINATO PUGNALE CHE BRILLA SINISTRAMENTE ALLA FIOCA LUCE.....
...LA LAMA SI AVVICINA AL CORPO GIA' MARTORIATO DELLA GIOVANE.
...POI IL SACRIFICIO SI COMPIE, LA LAMA VA A BERE IL SANGUE E LA VITA...

Lucas Balbo - Peter Blumenstock - Christian Kessler
Additional Material by Tim Lucas

Obsession
- The Films of Jess Franco -

Editors
Lucas Balbo & Peter Blumenstock

Layout & Design
Andreas Nutz & Peter Blumenstock

Additional Contributions
Craig Ledbetter, Sven Berndt, Thomas Schweer, Carlos Aguilar,
Alain Petit, Laurent Aknin, Stéphane Derdérian

Colaborators on the Filmography
Jean-Claude Michel, Carlos Aguilar, Bertil Lundgren, José Luis Gonzalez Martínez,
Graf Haufen, Sven Berndt, Julian Grainger,
Nico “Cult Video” Bruinsma

Copy Editors
Bambi Ballard,
with the collaboration of Alan Upchurch, Mark Ashworth & Jack Taylor

- Published by Graf Haufen & Frank Trebbin -

Text © 1993 Lucas Balbo, Peter Blumenstock, Christian Kessler, Tim Lucas.
Foreword © 1992 Howard Vernon.

Obsession logo designed by Donna Lucas.

Illustrations : Artschiv / Paris, Thomas Schweer, Sven Berndt, Peter Blumenstock, Graf Haufen, Atlas Worldsales International / Munich, Elite Films / Zürich. All illustrations are copyright by their respective production companies.

Opening pages taken from "Cinesex" (n° 26) photonovel of **Necronomicon**.

The authors would like to thank the following people for their valuable support:
Jess Franco, Lina Romay, Howard Vernon, William Berger, Jack Taylor, Monica Swinn, Erwin C. Dietrich, Paul Muller, Jean-Pierre Bouyxou, Daniel Lesœur, Ilona Kunesova, Craig Ledbetter, Alan Upchurch, Alain Petit, Ines Ruf, Max Della Mora, Massimo Lavagnini, José Luis Gonzalez Martinez, Pierre Charles, Gerard Noël, Wolfgang Meier, Kai Meyer, Markus Nick, George "Lone Wolf" Coune, Chantal at L'Ame des Rues, and Loris & Mary Curci for beeing the best friends one can hope for.

Special thanks goes to:

Christian Krabbe at Atlas Worldsales International, Rumfordstr. 29-31, D-8000 Munich 5 / Germany, ph: 89-22 75 25
and
Susanne Keller at Cine-International, Munich / Germany.

All rights reserved. No part of this book my be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system without the written permission of the Publisher, except where permitted by law.

Published by Selbstverlag Frank Trebbin, Goltzstr. 64, D-1000 Berlin 20 / Germany.
ph / fax: 30-336 96 01

ISBN 3-929234-05-X

Printed and bound by Wichmann Offsettdruck / Germany.
First edition: May 1993

- Contents -

Foreword 11
Introduction 13
Filmography
The Classical Years 1952-1965 33
The Pop Art Years 1965-1967 51
The Harry Alan Towers Years 1968-1970 60
The Peak Years 1970-1973 78
The Porno Holocaust Years 1973-1979 107
The Homecoming Years 1980-1987 137
The Autumn Years 1987-Today 175
The Black Stare of Soledad Miranda 183
Interview - Howard Vernon - 199
Interview - Jack Taylor - 207
Interview - William Berger - 217
Interview - Monica Swinn - 223
Interview - Erwin C. Dietrich - 229
Interview - Jess Franco - 239
A Tribute by Carlos Aguilar 248
Jess Franco Discography 249
Index 252



Exorcisme *(1974).*



Howard Vernon as Count Cagliostro in ***La Maldición de Frankenstein*** *(1972)*

· Foreword ·

If Jesús Franco had been born in the Middle Ages,
then the brothers Lumière would also have had to
have been born in the Middle Ages, to bless the earth
with their invention called Cinema.
Franco without a film in progress is absolutely unthinkable!
As I used to watch him working, with his camera on his
shoulder—for he usually did the camera-work himself—
I would get the impression that here was a very strange
being indeed, a creature with two heads and three eyes,
the inseparable union of the mind and the art of the cinema.

Despite the many unfair things that have been written about him
and his work, I personally agree with a well-know film critic who once
remarked that, even in the many less than perfect films he made,
there are always one or two scenes that can be considered
the work of a genius.

To have worked with him is one of the most positive and
pleasant memories of my career, both artistically and
on the human level. Without that experience,
a very essential part of my life would have been missing.

Howard Vernon

Howard Vernon, November 1992, Paris.



*Janine Reynaud and Jesús Franco during the filming of **Necronomicon-Geträumte Sünden** (1967)*

- Introduction -

© 1993 Tim Lucas

IF YOU ARE READING these words, chances are that you are an explorer in need of a map to guide you through the labyrinth of celluloid signed by the Spanish film director Jess Franco. With more than 150 films to his credit—and to the credit of Clifford Brown, James P. Johnson, Dan L. Simon, Frank Hollmann, Lennie Hayden, and other pseudonyms—it is perhaps impossible for anyone to speak with perfect authority about the phenomenon of Jess Franco. All that can really be said with any certainty is that he has made some terrible films, some crazy films, and a number of unforgettable, special films; indeed, he has made more of the latter variety than some better-known directors have made—good, bad, and indifferent—in their entire careers. On the whole, I would classify Franco as more artist than hack, more satirist than clown, and more philosopher than philistine.

Franco is perhaps best-known for his erotic horror films, but he did not introduce eroticism to the genre. This began in the silent era, and nudity was first revived in such Italian productions as Giorgio Ferroni's **Mill of the Stone Women** (**Il Mulino delle Donne di Pietra**, 1960) and Piero Regnoli's **The Playgirls and the Vampire** (**L'Ultima Preda del Vampiro**, "The Vampire's Final Prey", 1960), long before Howard Vernon guided his scalpel between Mara Lasso's bare breasts in **The Awful Dr. Orlof** (**Gritos en la Noche**, "Screams in the Night", 1961). However, more so than any other filmmaker, Franco was singularly responsible for wedding the thrills of cinematic sex and horror into a third *frisson*, which could be described as "horrotica". In Franco's universe, the viewer never encounters joyous sex; there is always some dark element of guilt or pain or emotional dislocation involved, and most of the erotic acts he depicts are dramatized in concert with the spectre of Death. Is it so surprising that Fritz Lang—who coined the cinematic concepts of Death Incarnate and the *femme fatale*—found Franco's **Succubus** (**Necronomicon**, 1967) to be "a beautiful piece of cinema"?

Like Herr Lang, I too admire Franco for the artistry of his outstanding films, but I also love him for the sheer audacity, the wild fun of his craziest films. When I list my favorite Franco films, I include the obvious **Succubus** and **Venus in Furs** (1968) and some lesser known titles like **Eugenie de Sade**; but when I reflect on my favorite moments from his career, I can't help remembering Franco's cameo as the incestuous father in **Barbed Wire Dolls** (**Frauengefängnis**, "Women's Prison", 1975), slapped to death by his daughter (Lina Romay) and left to die in hilariously faked "slow motion". I also remember the way **Shining Sex** (**Shining Sex—La Fille aux Sexe Brillant**, 1975) is allowed to stop dead in its tracks for an insane number of minutes, while Lina Romay and Olivier Mathot take a boat ride "maybe in Africa". And I also adore that marvelous moment in "Dirty Game in Casablanca" (**Juego Sucio en Casablanca**, 1984) when a location shot at a sidewalk bistro is ruined by a pedestrian, who loiters in the background and



Janine Reynaud and Howard Vernon in Franco's dreamlike masterpiece ***Necronomicon-Geträumte Sünden*** *(1967)*

stares into the camera—until Franco angrily zooms right into the face of the stupid intruder! These moments, as much as the dark, obsessive eroticism of his masterpieces, are part of the true essence of Jess Franco.

As you must know, once the viewer has tasted this essence, he becomes insatiable, obsessed with seeing everything Franco has signed, and everything he has forged. After all, in a career composed of more than 150 films, lightning is bound to strike not only twice but several times. The compulsion we feel to discover and know his work, to comprehend the full shape of it, has led a few admirers to compile Franco filmographies in recent years, but these have tended less to sate our curiosity than to build more twists and turns into the maze of Franco's amazing career. Much, almost too much, remains to be known. Which are the true Franco films, and which ones are false? Which films were announced but never made? Which were begun but never completed? Does anyone know the true answers to these questions?

Franco himself has scattered his creative energies too wildly over the years, and is too much of a prankster and anarchist, to be completely reliable as a source. As two revealing interviews in this volume attest, Franco's own actors and producers do not necessarily know which film is being shot when he calls, "Action!" The only path to enlightenment is left to those of us who have made the commitment to study his works. The third step in that commitment is to see them all; the first and second are to know what you are looking for and where to find it. This book is the most ambitious attempt thus far to provide the correct signposts (and a few best guesses) for those armchair adventurers who have seen too many Franco films to stop now.

....

"I, who have made 26 films, was expelled from the *escuela oficial*. It seems to me that, for those who want to make movies, a good method would be to get kicked out of school".
—Jess Franco (1968)

Jesús Franco Manera was born May 12, 1930 in Madrid, the son of a Cuban father and a Mexican mother. As a student, Franco excelled at literature, philosophy, music and law, but his dominant interest in the cinema led to his enrollment at Madrid's official film school, *L'Instituto de Investigaciones y Experiencias Cinematograficas*. For reasons unknown, Franco was expelled from the Instituto during his second year. In 1952, he relocated to Paris, where he attended the *Institut des Hautes Études Cinématographiques* and worked evenings at dubbing French films into Spanish.[1] In 1954, Franco moved back to Madrid, working as a writer of film criticism and pulp fiction until he finally broke into the Spanish film industry.

Franco's professional ascent was rapid. After working as an assistant director on Juan Antonio Bardem's **Comicos** ("Comics") and **Felices Pascuas** ("Happy Easter", both '54), Franco co-scripted two "Zorro"-like swashbucklers for Joaquín Luis Romero Marchent: **El Coyote** and **La Justicia del Coyote** ("The Coyote's Justice"). He continued to work as an assistant—for León Klimovsky, Luis García Berlanga, Pedro Lazaga, and other directors—and finally landed the prestigious assignment of assisting the second unit director of King Vidor's **Solomon and Sheba** (1958). Afterwards, Franco—who had already made three short films of his own—wrote, directed, and scored his first feature, **Tenemos 18 Años** ("We Are 18 Years Old", 1959), a coming-of-age story with supernatural undertones. It was a fitting title to inaugurate Franco's directorial career, which would be largely devoted to carrying several naïve film genres—for better or worse—over the threshold of adulthood.



*Lina Romay is open for suggestions in **Shining Sex - La Fille au Sexe Brillant** (1975)*

Ricardo Valle as Morpho, Dr. Orlof's sonambulistic servant in ***Gritos en la Noche*** *(1961)*

THE CLASSICAL YEARS
1959-65

"The men of the cinema I most admire? Well, 48 American directors, who made films between the Thirties and the Seventies..."
—Jess Franco (1968)

Viewers most familiar with Franco's later, rough-edged films may be surprised by his early works, which are models of formal skill and technique. They are mostly studious, stylistic emulations of popular film genres that show the tyro director coming to grips with his own unique talent and extricating it from a forest of influences.
Unfortunately, I have not yet seen **Tenemos 18 Años** and cannot comment upon its particular qualities or creative debts. However, the musicals which Franco made for Mikaela Wood—**Mariquita, la Fille de Tabarin** (1960) and **Vampiresas 1930** (1960)—are a good case in point. **Mariquita** is self-consciously patterned after such lavish Gina Lollobrigida vehicles as Robert Z. Leonard's **Beautiful but Dangerous** (**La Donna più Bella del Mondo**, "The World's Most Beautiful Woman", 1955), with special attention paid to the emulation of Mario Bava's velvety cinematography; on the other hand, **Vampiresas 1930**—which also features the comic charms of Lina Morgan—echoes the MGM musicals of Vincente Minnelli and Stanley Donen (particularly **Singin' in the Rain** (1952), with whose "Dawn of the Talkies" plot it shares much in common) and Fellini's **The White Sheik** (**Lo Sceicco Bianco**, 1952), with Morgan's light, impish, sisterly persona owing much to the examples of Debbie Reynolds and Giulietta Masina. Another film from this period, a Wellesian *film noir* entitled **La Muerte Silba un Blues** ("Death Whistles the Blues", 1962), sufficiently impressed Orson Welles himself to hire Franco as his second unit director for **Falstaff/Chimes at Midnight** (1965).



Danick Patisson in ***La Muerte Silba un Blues*** *(1962)*



Franco's first horror film, **The Awful Dr. Orlof**, has been described as a point of departure for its genre, but it is also a stylistic culmination of all that had come before. The influences of German expressionism, the Universal horror classics, the Italian "Golden Age", Roger Corman's Poe series, and the Mexican horror films of Rafael Baledon can be seen in every frame of **Orlof**. Perhaps it's most important stylistic debt—evident in its sensuous lighting, violent outbursts, and perfect evocation of turn-of-the-century police stations and music halls—is to John Brahm's **The Lodger** (1944), a fact which Franco would later confess by unofficially remaking **Orlof** as **Jack the Ripper** (1976), in which Klaus Kinski's lead character was originally named "Dr. Denis Orlof" (a fact later changed in the film's dubbing).[2] **Orlof** was supposedly based on a pulp novel by "David Khunne" (another of Franco's pseudonyms), but since no copies of this book have surfaced in three decades, it may be nothing more than another brick in the wall of Franconian subterfuge. Adventurously scored by Pagán and Ramirez Angel, **Orlof** is also notable for Franco's earliest screen cameo, as a merry tavern pianist. Produced by Marius Lesœur's Eurociné Productions, **Orlof** was Franco's first film to be distributed abroad; the director later took great pleasure in confiding to a Spanish interviewer, "In America, I am known as Jess **The Awful Dr. Orlof** Franco".

Franco followed this commercial triumph with a series of atmospheric chillers which serialized the earlier film's characters of Orlof, Morpho, and Inspector Tanner. Perhaps the best of these was **The Diabolical Dr. Z** (**Miss Muerte**, "Miss Death", 1966), also allegedly based on a Khunne novel. Scripted by Jean-Claude Carrière (Buñuel's **Diary of a Chambermaid**), it was in fact an unofficial adaptation of Cornell Woolrich's novel *The Bride Wore Black* (filmed by François Truffaut in 1967),[3] featuring Estella Blain as Miss Muerte, an exotic dancer who is brainwashed by the vengeful daughter (Mabel Karr) of the late Dr. Zimmer—a disciple of Dr. Orlof!—to seduce his professional detractors and scratch them to death with her poisoned fingernails. The ubiquitous Inspector was played by Franco himself, encouraged by his award-winning performance in Fernando F. Gomez' **El Extraño Viaje** ("The Strange Voyage", 1965). In her transparent danceskin with a large spider embroidered into its crotch, Miss Muerte is one of the great *femmes fatales* of the European horror cinema; unfortunately, Blain's most memorable role was her only role for Franco, and she died a suicide in 1981, at the age of 57.

The polished look of these early movies has little in common with Franco's later work, but they prove beyond a shadow of doubt that the hasty, careless look of his later films was not only a commercial imperative, but also a deliberate, stylistic decision. That said, the spirit of the later films is certainly present in these germinal works in embryo. Their free-handed borrowing of other directors' and writers' styles and ideas, their obsessive recycling of characters and situations, their metatextual (one might say *Lovecraftian*) allusions to non-existent sources—in short, their brazen originality and fundamental unreliability—are essential lessons in how to approach the films yet to come.

Outstanding films: **Tenemos 18 Años** and **Labios Rojos** (according to Franco, who described them as having "a modern style that was quite unique to the Spanish cinema of the 1950's"), **La Muerte Silba un Blues**, **The Awful Dr. Orlof**, **The Diabolical Dr. Z**.



*Estella Blain is the spider and the web in **Miss Muerte** (1966)*

THE POP ART YEARS
1965-67

"In Corfu, Lorna Green. In Capri, Lorna Green. In England, Lorna Green. In Lisbon, Lorna Green. I love everything and everyone that reflects Lorna Green".
—Janine Reynaud in **Succubus**

After **The Diabolical Dr. Z**, Franco directed two spy thrillers, and scripted another for Italian director Tulio Demicheli (**077 Intrigue à Lisbonne**, 1965). If the Bond films were the apex of this genre, with James Coburn's "Flint" movies not far behind, Franco's efforts in the genre demonstrate *espionnage bis* at its best. With little money at his disposal, Franco fell back on imagination and satire. His magnum opus in this regard was **Lucky the Inscrutable** (**Lucky el Intrepido**, 1967), a witty Pop Art send-up of Spies, Superheroes, and Serials; Franco still regards it as one of his favorite films. **Lucky** caught the attention of German actor/singer/producer Adrian Hoven, who signed Franco to an exclusive three-picture contract with Aquila Film of Munich. The resulting films—**Sadisterotica** (**Rote Lippen**, "Red Lips"), **Kiss Me Monster** (**Das Schloss der Gehenkten**, "The Castle of the Hanged People"), and **Succubus** (**Necronomicon-Geträumte Sünden**, "Necronomicon-Dreamed Sins")—were shot back-to-back in 1967. The first two movies reintroduced Franco's own serial heroines, "The Red Lips", which first appeared 1960 in **Labios Rojos**, while the third was an original experiment in modern surrealism, in which Franco seemed to find his own voice as a filmmaker.

Granted absolute creative freedom by Hoven, **Succubus** was Franco's attempt to present "fantasy... with a truly modern structure".[4] If the film seems a bit pretentious today, we must remember that nothing truly new in the arts can precede the reckless attempt. Bizarre, sensuous, and still vibrantly alive after a quarter century, **Succubus** mines the vein that leads to all of Franco's mature masterpieces.

It was also during this period that Franco's career became reliant on European co-production financing. As a result, the films from this period, when viewed in all their worldly export variants, reveal some curious information. One of Franco's spy films, the Eddie Constantine vehicle **Residencia para Espias** ("House for Spies", 1966), is said to contain a scene that was alternately filmed with Wolfgang Preiss, Howard Vernon, and Fernando Rey playing the same role—respectively, for the German, French, and Spanish export versions! According to actor Michel Lemoine, Franco also secretly filmed additional scenes for **Residencia** during the making of **Succubus**, explaining to his confused cast that these scenes naturally didn't make sense to them because **Succubus** was "a very dream-like film"![5] It should also be noted that Franco's films were often re-edited for export distribution, without his knowledge or approval; for example, the American versions of **Sadisterotica** and **Kiss Me Monster** (re-edited by Joseph **The Brain that Wouldn't Die** Green) actually swap scenes with one another!



*Rosalba Neri tries to knock some sense into Ray Danton in **Lucky, el Intrepido** (1966).*

Adrian Hoven (right) and Michel Lemoine are about to have fun with Janine Reynaud in ***Sadisterotica*** *(1967)*

In general, this period is one of the most exciting of Franco's career. While taking full advantage of the cinematic, cultural, musical, and miscellaneous freedoms of the psychedelic '60s, Franco became less formal with his art, which responded in kind by becoming more personal, peculiar, and immediate. Outstanding films: **Lucky the Inscrutable**, **Succubus**.

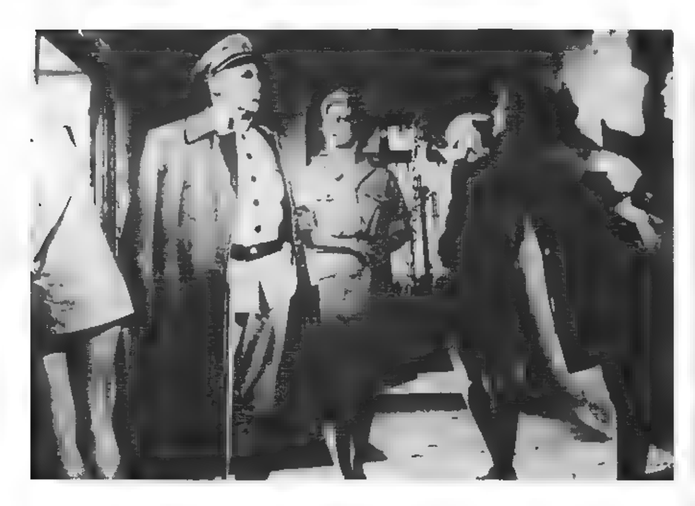
THE HARRY ALAN TOWERS YEARS
1968-70

"I find it quite stimulating to make love to someone who very soon will be dead".
—Horst Frank in **Deadly Sanctuary**

With Fritz Lang's endorsement of **Succubus** in pocket, Franco was approached by British producer Harry Alan Towers, who placed him at the helm of a series of films with big-name stars and exotic locations, with the insurance of world-wide distribution.
Their first film together was **Kiss and Kill** (**Fu Manchu y el Beso de la Muerte**, "Fu Manchu and the Kiss of Death", 1968), a continuation of Towers' long-running series with Christopher Lee, "set" in Istanbul—which Franco had heavily documented while on location with **Succubus**! This was followed by another Sax Rohmer adaptation, **Future Women** (**La Ciudad sin Hombres**, "City Without Men", 1968), a sequel to Lindsay Shonteff's **The Million Eyes of Su-Muru** (1967); the film was released in the USA with all references to Rohmer and his characters neatly excised in the dubbing.[6] Su-Muru was renamed "Sumanda" ("Sumitra" in the end titles!) and her



A moment of rest for the "Red Lips" Rosanna Yanni and Janine Reynaud in ***Kiss Me Monster*** *(1967)*



*Herbert Lom and some of his **99 Women** (1968)*



*Pain and Pleasure with Howard Vernon (left) in **El Proceso de las Brujas** (1969)*

fabled city of Femina was called "The City of Women". The story was staged in Rio de Janiero to take advantage of *Carnavál*, but the prolific Franco completed shooting a week before the festivities were to begin! Thinking quickly, Towers hastily scripted a women-in-prison picture, **99 Women**, to give the cast and crew something to do until *Carnavál* commenced. These projects were most notably followed by the Sadean **Deadly Sanctuary** (**Justine**, 1968), the astonishing **Venus in Furs** (1969, Franco's second "truly modern fantasy"), and **Count Dracula** (**El Conde Drácula**, 1969), a failed attempt to faithfully adapt Bram Stoker's classic novel. The filming of **Count Dracula** was chronicled in a provocative documentary by Pedro Portabella, **Cuadecuc** aka **Vampir** (1969). One of many curious things noted by Portabella's eavesdropping eye is that the title on the **Dracula** clapboard was **El Proceso**—a leftover from Franco's previous film, **El Proceso de las Brujas** ("The Trial of the Witches", 1969), which was released to English-speaking countries as **The Bloody Judge** and **The Night of the Blood Monster**!

*De Sade's children: Paul Muller and Soledad Miranda in **Eugénie** (1970).*



*Catholic shame in inconvenient suroundings. Romina Power in **Justine** (1968)*



Klaus Kinski and Maria Rohm in ***Venus in Furs*** *(1969)*

As this detail illustrates, the Towers films contain a good deal of creative overlapping. Shirley Eaton appears in **Kiss and Kill** as "The Widow", wearing the same black-veiled disguise used by Su-Muru at the close of **Future Women**. The characters of **Venus in Furs** inexplicably dart back and forth between Istanbul and *Carnavál* in Rio. Bruno Nicolai's scores for **The Bloody Judge** and **Count Dracula** were later recycled by Franco in **Quartier des Femmes** ("Women's Prison", 1972) and **The Screaming Dead** (**Dracula, Prisonnier de Frankenstein**, "Dracula, Prisoner of Frankenstein", 1971), respectively.

Ewa Stroemberg in ***Vampyros Lesbos-Erbin des Dracula*** *(1970).*

The Towers years were a time of uncommonly wide exposure for Franco but, out of nine films, only a few are truly significant. Outstanding films: **Venus in Furs**, **The Bloody Judge** aka **Night of the Blood Monster**, **Eugenie—The Story of her Journey into Perversion**.

THE PEAK YEARS 1970-73

"I'm going to shoot the perfect film. No plot. Only victims".
—Paul Muller in **Eugénie de Sade**

Having parted with Towers, Franco found new leverage in his association with the the gifted Portuguese actress Soledad Miranda (**Count Dracula**'s Lucy), a stunning brunette around whom he proceeded to write several films for Artur Brauner's CCC/Telecine Film. When the fourth of their six post-**Dracula** collaborations—**Vampyros Lesbos-Erbin des Dracula** ("Vampyros Lesbos—The Heritage of Dracula")—premiered in West Germany to great success, Miranda (who used the pseudonym "Susann Korda" for the more explicit German versions of her films) was offered an exclusive, lucrative contract with CCC. While *en route* from her Lisbon apartment to West Berlin, where she was to sign the legal agreements, Miranda was killed in a tragic automobile accident. She was 27. Franco had written memorable parts for several competent actresses—Estella Blain in **The Diabolical Dr. Z**, Janine Reynaud in **Succubus**, Maria Rohm in **Venus in Furs**—but Soledad Miranda was (and remains) his greatest creation. Not all of their work together has yet resurfaced on video, but Franco's entire career would have been worthwhile had he made only **Eugénie de Sade** (Miranda's first and best star vehicle, improvised from the actual text of De Sade's *Eugénie de Franval*), **Vampyros Lesbos**, and—to a lesser extent—**Mrs. Hyde**. The latter film—a reworking of **The Diabolical**



Soledad Miranda, the most gorgeous vampire ever ***Vampyros Lesbos*** *(1970).*



*Who's the Peeping Tom? A keyhole view of Soledad Miranda in **Mrs. Hyde** (1970).*

Dr. Z—features one of Miranda's most intense performances; ironically, in her last appearance on film, she meets Death in an automobile.
After receiving word of her death, a dazed Franco fulfilled his German contract with two uncharacteristically manic quickies: **Jungfrauen-Report** ("Virgin Report") and **Robinson und Seine Wilden Sklavinnen** ("Robinson and His Wild Slaves"), both released in 1971. He then relocated to Paris, where he started his association with Robert de Nesle's C.F.F.P.
Movies like the fabulously bizarre **The Erotic Rites of Frankenstein** (**Les Expériences Érotiques de Frankenstein**, 1972), **The Loves of Irina** (**La Comtesse aux Seins Nus**, "The Bare Breasted Countess", 1973), and **Al Oltro Lado del Espejo** ("On the Other Side of the Mirror", also '73) comprise some of Franco's most unique and important work, a horrific and erotic iconoclasm of creative energy that pushed the envelope of the Forbidden in both extremist catagories. (Who could ever forget Anne Libert's astonishing portrayal of that blind, naked, and bloodthirsty "Melissa, the Bird-Woman" in **Erotic Rites**?) These films were also made very quickly, very cheaply, and with sometimes inexperienced actors and minimal film crews, so they have a tendency to roughness that alienates many viewers. Franco's C.F.F.P. films of this period recall what*Cahiers du Cinéma* once said about the films of Brigitte Bardot: "They may not be very good films, but they are her films". The fact that Franco's C.F.F.P. films are unpolished does not make them any the less intense, valuable, or innovative.
"I make certain films only to please myself", Franco explained, giving his best testimony to this idea. "To me, **Journal Intime d'une Nymphomane** or **La Comtesse Perverse** are very formally elaborate. **Al Oltro Lado del Espejo** is as good as **Succubus**. 'Robinson and His Wild Slaves' means more than it may seem on the surface, as a political and sociological satire. **Exorcismes et Messes Noires** is extrapolated from a minimalist theme, as an exercise in style, and **The Loves of Irina** is a new analysis of the vampire theme. As for my 'Dracula' and 'Frankenstein' movies, no one can deny that they manage to be innovative without being disrespectful to the original myths. I don't like being regarded as an uninventive hack by some critics, simply because they don't notice any of the things I've worked into my films. Those people are assholes and, if my movies piss them off, I'm glad!"[7]
1972 was a pivotal career for Franco. It was then that he discovered Rosa Maria Almirall, an 18 year-old Spanish girl



*Britt Nichols in **Jungfrauen-Report** (1971).*



*Franco with a screenplay during the shooting of **Journal Intime d'une Nymphomane** (1972) A rare occurrence, indeed.*



Journal Intime d'une Nymphomane *(1972)*

whom he cast in **The Erotic Rites of Frankenstein.**[8] Franco was struck by this uninhibited teenager's faint resemblance to Soledad Miranda ("On occasion, she becomes Soledad Miranda!", he confided to journalist Alain Petit[9]), and—after presenting her with a *nom d'écran* appropriated from a former singer with Xavier Cugat's Orchestra—"Lina Romay" quickly became the new focal point of his dark, erotic obsessions. Romay's most memorable role was as the mute vampire, Countess Irina von Karlstein, in **The Loves of Irina.**[10] Willing to do almost anything for the pleasure of Franco's zoom lens, Lina Romay would dominate his films for the next 15 years—over 100 films!



Emma Cohen in ***Al Otro Lado del Espejo*** *(1973).*

Black mass Franco style. ***Exorcismes et Messes Noires*** *(1974).*



Eternal lust: Lina Romay as Countess Irina Karnstein in ***The Loves of Irina*** *(1973).*

Outstanding films: **Vampyros Lesbos—Erbin des Dracula** ("Vampyros Lesbos—the Heritage of Dracula"), **Eugénie de Sade**, **A Virgin Among the Living Dead**, **The Erotic Rites of Frankenstein**, **Al Oltro Lado del Espejo** ("The Other Side of the Mirror"), **The Loves of Irina**.

THE PORNO HOLOCAUST YEARS
1973-79

"Touch your sex. I will watch. Enjoy it".
—Ronald Weiss in **Barbed Wire Dolls**

Though most of his earlier films featured above-the-waist nudity in their continental versions (beginning with **The Awful Dr. Orlof** in 1961!), and included simulated sex acts since 1969's **Eugenie—The Story of her Journey into Perversion**, Franco had yet to cross the ultimate threshold of the erotic cinema. Without his involvement, Eurociné had been adding hardcore footage to Franco's films since **A Virgin Among the Living Dead** (**Une Vierge Chez les Morts-Vivants**, 1971). Franco began filming these himself with **Les Avaleuses** ("The Swallowers"), the hardcore version of **The Loves of Irina**, in 1973.

Almost without exception, the hardcore versions of Franco's films are redundant curiosities; the graphic images of sexual intercourse are never quite as shocking as the bizarre narratives they interrupt. While most world audiences were being terrified by images of rotating heads and levitating beds, Franco was making movies like **Les Possédées du Diable** ("The Devil's Possessed", 1974), in which a teenage virgin is ritually possessed by a she-devil who suckles her, breaks her hymen with a monstrous dildo, and then licks the blood from its glistening shaft. Franco himself played the lead role—a serial killer—in **Exorcismes et Messes Noires** ("Exorcism and Black Masses", 1974; hardcore version: **Sexorcismes**) and cast his own daughter-in-law, Caroline Rivière[11], as one of the women he strips, humiliates, tortures, and murders. In 1979, Franco accepted Spanish co-production funds and used extensive footage from this film to create a new, third variation entitled **Le Sadique de Notre Dame** ("The Sadist of Notre Dame"), known abroad as **Demoniac** and **The Ripper of Notre Dame**.

Franco directed approximately 40 films in France between 1970 and 1975—almost twice as many as he had made prior to 1970—and was forced to adopt not one, but several pseudonyms! (Don't forget that he also wrote and sometimes co-scored, acted in, and photographed them—under the name "Joan Vincent"—as well!) He followed this white-hot spell of incessant productivity with two years in Zürich, where he made sexploitation films (and also his infamous **Jack the Ripper**, 1976) for Swiss producer Erwin C. Dietrich's Elite Film.

This period is largely distinguished by Franco's return to the Women in Prison (or WIP) genre, which he had helped to



*Britt Nichols (left) and Rosa Palomar in **A Virgin Among the Living Dead** (1971).*

popularize with 1969's **99 Women**. These films ventured some sound sociological criticism of Third World dictatorships, but this aspect—and any intentional satire—tended to be drowned in a morass of sadism. During the filming of **Barbed Wire Dolls** (**Frauengefängnis**, 1975), Franco covertly used the equipment at his disposal to make a second film for his own Manacoa Productions: **Women Behind Bars** (**Visa pour Mourir**, "Passport to Death") Footage from both films subsequently found their way into a third film, Eurociné's **Jailhouse Wardress** (**Un Paradis pour les Brutes, Un Enfer pour les Femmes**, "A Paradise for Brutes, A Hell for Women", 1977)!

Whereas Franco's French period had been darkly iconoclastic, the hard-edged realism and underlying bitterness of this period was brutally nihilistic. His films for Elite tend to be minimalist, monotonous, and depressing—the exact opposite of the picturesque sex comedies which Dietrich produced and directed for Elite under the pseudonym "Michael Thomas". The exceptions are **Downtown-Die Nackten Puppen der Unterwelt** ("Downtown—The Nude Dolls of the Underworld", 1975) and **Das Frauenhaus** ("The House of Women", 1977)—in which Franco reworked his "Al Pereira" and "Su-Muru" scenarios of the late '60s; **Sexy Sisters** (**Die Teuflischen Schwestern**, "The Satanic Sisters", 1977), a darkly erotic variation on H.G. Clouzot's **Les Diaboliques**; and a poignant adaptation of the literary classic **Love Letters of a Portuguese Nun** (**Die Liebesbriefe einer Portugiesischen Nonne**, 1977).

The late 1970s were the creative *nadir* of Franco's career. After breaking off with Dietrich in 1977, Franco and Lina Romay (now a couple) returned to Paris, where they could apparently no longer work under their own names. As "Clifford Brown" and "Candy Coster", they made only a few unimaginative hardcore films in 1978, Franco's least productive year since the mid-'60s. Franco closed out the decade with two of his worst movies: **White Cannibal Queen** (**Mondo Cannibale**, 1979) and **The Man Hunter** (**Il Cacciatore di Uomini**, 1980). Despite their slow-motion eroticizing of acts of cannibalism, these tepid adventure films conveyed nothing of the oral horror Franco had so disturbingly evoked in **The Loves of Irina**.

Outstanding films: **Exorcisme et Messe Noires, La Comtesse Perverse** ("The Perverse Countess"), **Les Nuits Brûlantes de Linda** ("Linda's Hot Nights"), **Les Possédées du Diable** ("The Devil's Possessed"), **Love Letters of a Portuguese Nun**.

THE HOMECOMING YEARS
1980-87

"I consider Serials one of the most attractive forms of cinema".
—Jess Franco (1970)

After the death of Generalissimo Francisco Franco, his prodigal (and prodigious) namesake returned to a newly liberated Madrid and embarked with renewed energy on



*A bee with a deadly sting: Lina Romay in **Les Possédées du Diable** (1974)*



*Kali Hansa in **La Comtesse Perverse/Les Croqueuses***

a new phase. Averaging eight films per year, Franco's second Spanish period began with an avalanche of perversely satirical sex films. These generic parodies seemed to make open fun of anyone who might be aroused by them; they assumed a defiantly anti-erotic stance wherein nudity often became mere, ludicrous nakedness (helped along by Romay's all-too-noticeable weight gain). As European screens were overrun with American-made imitation serials and sequels, the wily Franco incorporated a variety of semi-generic European icons—like Pauline Rèage's "O", Emmanuelle Arsan's "Emmanuelle", and even Amando de Ossorio's "Blind Dead"—into his twisted scenarios.

After failing to reanimate the Edgar Wallace cycle with **Sangre en mis Zapatos** ("Blood on my Shoes", 1983) and **Viaje a Bangkok Ataúd Incluido** ("A Trip to Bangkok Coffin Included", 1985), Franco revived several of his own characters—Dr. Orlof, Al Pereira, Eugenie, and the Amazons from his "Maciste" films of the early '70s—to take part in new fleshpot adventures of their own. In retrospect, the use of these characters seems to have been a ploy to maintain Franco's interest in a long series of not very interesting movies.

In general, the 1980s were Franco's least successful decade, commercially and aesthetically, but there were some major exceptions. The Sade-inspired **Gemidos de Placer** ("Moans of Pleasure", 1981) is a fascinating experiment in "real time" filmmaking, a feature entirely composed of approximately 20 different shots. **Sola Ante el Terror** ("Alone Against the Terror", 1983) and **Juego Sucio en Casablanca** ("Dirty Game in Casablanca", 1984) were both scripted by the talented Santiago Moncada, who previously wrote Mario Bava's **A Hatchet for the Honeymoon** (**Il Rosso Segno della Follia**, "The Red Mark of Madness", 1968), Juan Antonio Bardem's **The Corruption of Chris Miller** (**La Corruption de Chris Miller**, 1972), and Claudio Guerin Hill's **A Bell from Hell** (**La Campana del Infierno**, 1973). The first is a surprising, Lewtonesque tale of psychological terror, while the second is the fantastic story of an alcoholic novelist's midlife crisis, which seems to come from the same creative spring that nourished Franco's experimental/confessional output of the late '60s.

These exceptions were the highlights of an all-time-low phase in which Franco and Romay—under a variety of pseudonyms, including "Lulu Laverne"—were drawn deeper and deeper into the world of hardcore pornography. A typical example of this work is **Falo Crest** (1987), a filthy parody of the American TV series **Falcon Crest**, which uses actual character names and makes hilariously rude references to the series' original actors.

Outstanding films: **Gemidos de Placer**, **Sola Ante el Terror**, **Juego Sucio en Casablanca**.

THE AUTUMN YEARS
1987-Today

"You know, deep down inside, I'm a real sentimentalist".
—Anton Diffring in **Faceless**

By 1987, Franco's films began to resurface on videocassette, and they became the subject of much attention in the French and English-language press. In the wake of this renaissance, Franco was subsequently hired by Eurociné to direct his first mainstream, non-erotic film in many years: **Dark Mission** (**Operacíon Cocaina**, "Operation Cocaine"), starring Christopher Lee, Chris Mitchum, and Brigitte Lahaie. The film never received a worldwide release, but it sufficiently re-established Franco's bankability for René Chateau to place him at the helm of **Faceless** (**Les Prédateurs de la Nuit**, "Predators of the Night", 1988), his first major production—with a crew of more than 50!—since the late '60s. Although criticized by some as "a producer's film", **Faceless** is nevertheless one of Franco's best films; a veritable testament to European horror in general, and Franco's own career in particular. Franco's subsequent films for Eurociné and Atlas Films of Munich—**Esmeralda Bay** (1989), **La Chute des**



*Jack Taylor and beautiful Maria Rohm pose for a promo shot for **Eugénie... the Story of her Journey into Perversion** (1969)*



Christopher Lee ill at ease in ***La Chute des Aigles*** *(1989)*

Aigles ("The Fall of Eagles", 1989), and **Downtown Heat** (1990)—have been disappointingly ordinary.
Outstanding film: **Faceless**.

• • • •

Most recently, Oja Kodar and Madrid's *Filmoteca Española* entrusted Jess Franco with the sacred task of assembling the surviving fragments of Orson Welles' unfinished production of **Don Quixote** (begun 1957). Franco premiered the film at the 1992 Cannes Film Festival, where it played to capacity crowds and general disappointment. Unfortunately, Franco was granted access only to the footage held in the *Filmoteca's* home collection; with much of the production's key material held by Mauro Bonanni in Rome, Franco was forced to pad his assembly with excerpts from Welles' unrelated RAI-TV documentary **In the Land of Don Quixote** (1964), depriving him of an ideal opportunity for overdue recognition.
This book, then, must accord that recognition instead. It is the goal of this book to accord overdue recognition to its subject, but also to its readers. As any Franco fan will tell you, it is the recognitions we find in his work that make us so insatiable for it, so obsessed.
A few years ago, in an essay entitled "How to Read a Franco Film",[12] I made the now-infamous remark, "You can't see one Franco film until you've seen them all". At last count, I have seen 110 Franco films (not including the variant editions of some titles), and I still consider this statement to be fundamentally true. Some of Franco's greatest influences, by his own admission, were the Republic serials of the 1940s, directed by John English and William Witney. In a sense, Franco's entire *œuvre* is a serial composed of recurring actors, characters, songs, and obsessions. You can't see one Franco film until you've seen them all because, without that information, your set of references is incomplete.

Porno holocaust: Lina Romay out of control in ***De Sade's Juliette*** *(1975).*

Here's an example:
One of the first Franco films I saw was a Spanish-language video release entitled **Porno Dama**, signed by Julio Pérez Tabernero. In time, I discovered that **Porno Dama** was the Spanish release of a Franco film originally titled **La Partouze de Minuit** ("The Midnight Party", 1975), and that there were as many different variants of this film as there were versions exported to other countries. In other words, the Spanish **Porno Dama**, Italy's **La Coccolona**, France's **Sylvia la Baiseuse**, and America's **The Midnight Party** are all substantially different from one another, each containing something that cannot be found in the other versions.
As the years passed and I saw more and more Franco films, I learned even more surprising things about **La Partouze de Minuit**:
—That it is actually a parody, and not the serious film that the re-edited Spanish version pretends to be;
—That it contains the same cast, settings, wardrobe, and locations that appear in **Shining Sex—La Fille au Sexe Brillant** (also 1975);
—That a good deal of its footage was subsequently (?) recycled in Franco's first hardcore film, **Juliette** (another '75 title, attributed to "Dave Tough"), which contains footage of actress Lina Romay shaving her pubic hair, which is inexplicably shaved throughout **La Partouze**;
—That actor/musician "Charlie Christian" is a pseudonym for Alain Petit, a trail-blazing critic who wrote a series of groundbreaking articles about Franco for French magazines in the 1970s;
—That Petit's song *La Vie est une Merde* is heard in some versions of the film as a Chuck Berry-style rocker, and in other versions as a slow blues; also that it was subsequently reused in Franco's **Visa pour Mourir** (1975) and **Las Orgias Inconfessables de Emmanuelle** ("The Blasphemous Orgies of Emmanuelle", 1982);
—And finally, that the Dixieland shuffle that accompanies Romay's strip act can be heard as early as in Franco's musical



Lina Romay in ***La Comtesse Noire*** *(1973)*



Brigitte Lahaie in ***Les Prédateurs de la Nuit*** *(1987 88)*

comedy **Vampiresas 1930** (1960), and as recently as in his erotic melodrama **Eugenie, Historia de una Perversión** (1980)!
Such are the secrets that one Franco film has yielded for me in a few short years—*one film out of 150*!
Such are the secrets that your voracious eyes will seek out in the following pages. Such is the stuff of OBSESSION.

Tim Lucas
January 8, 1993

[1] One of the films Franco dubbed into Spanish was Bernard Borderie's **La Môme Vert de Gris** (1952), a "Lemmy Caution" thriller starring Eddie Constantine and Howard Vernon!

[2] Hans D. Furrer, "Jack the Ripper in Zürich", *VAMPIR* n° 14 (Germany, 1976)

[3] Several of Franco's films are secretly indebted to the work of Cornell Woolrich (1903 1968), a prolific mystery writer who sometimes published his work under the pseudonym "William Irish". Franco would again make use of the *Bride Wore Black* premise in **Mrs. Hyde** (1970) but the connections are even more extensive In Woolrich's 1943 short story *The Death Rose*, a detective's girlfriend poses as bait to capture an elusive serial killer plaguing a city's music halls, this idea forms the climax of **The Awful Dr. Orloff** and **Jack the Ripper** Franco's **Venus in Furs** is narrated by a dead man, a literary conceit first used by Woolrich in his story *If the Dead Could Talk.* Indeed Franco originally wanted to call this film **Black Angel**, which also happens to be the name of a Woolrich novel similarly about a man in love with two women, one living and one dead—filmed in 1946 by Roy William Neill.)

[4] Michel Caen and Jacques Boivin, "Jesus Franco" *VAMPIRELLA* n° 3, p 60

[5] "Entretien avec Michel Lemoine", *VAMPIRELLA* n° 9

[6] To gain German financing, the co-production added a scene and hired Walter Rilla for half a-day This early scene appears only in the German version, **Die Sieben Männer der Su-Muru!**

[7] Britt Nini, "Je Suis un Obsédé", *SEX STARS SYSTEM* n° 1, p. 10.

[8] Romay's first screen role can be found only in the Spanish (non-erotic) version of this film, **La Maldición de Frankenstein**, in which her scenes replace various nude scenes in the French export version Her character, Esmeralda, is a gypsy girl who hears the voice of God and responds devotedly to this miracle. By the end of the film, she learns that the voice is actually that of the mad sorcerer Cagliostro (Howard Vernon), who has possessed the women of her family for generations At the moment of Cagliostro's defeat, he swears to avenge himself through her.

[9] Alain Petit, in *VAMPIRELLA* n° 13 (1974), p. 56.

[10] True to her undead heritage, the Countess Irina never dies. She has resurfaced in Franco s films as recently as **Erotismo (Eugenie, Historia de una Perversión**, 1980), where she is working as the "family dog", and is referenced in **La Chica de los Labios Rojos** ("The Girl with the Red Lips", 1986)

[11] The daughter of Franco's former wife and script girl, Nicole Guettard

[12] Tim Lucas, "How to Read a Franco Film", in *VIDEO WATCHDOG* n° 1 (June 1990), pps. 18-34



Anne Libert as Melissa, the bloodthirsty Bird-Woman in ***Les Expériences Érotiques de Frankenstein*** *(1972)*

- Filmography -

All films are classified by original release titles in the country of production and co-production. Alternative and working or export titles follow the original title in smaller print; foreign release, video titles, etc., are listed after the credits, under **Alternative titles**. This is followed by a Note on locations and other miscellaneous information. To avoid confusion we have not listed direct translations of original titles which often appear in filmographies (eg. *Samhain* n° 5 and the error ridden *Horror Aurum Film Encyclopedia*) or press releases. Where the authors have translated a title into English for text-comprehension reasons, it appears between quotation marks.
All credits list the following information (order as shown):
Country(ies) of origin, shooting date
Production company(ies) and producer(s) (including Associate producer(s) = **Assoc p**; Assistant producer(s) = **Asst p**; Executive producer(s) = **Exec p**; Production manager = **P mgr**
Scriptwriter = **Sc** // Director of photography = **Doph** and cameraman, assistant cameraman or second unit cameraman =**Asst** // Editor = **E** // Music = **M** // Assistant director = **Asst d**
Art director = **Art d** // Stills photographer = **Stills** // Hairdresser = **Hair** // Make up = **Ma** // Costume = **C** // Special effects = **Sp ef** // Set dresser = **St** // **Script** // approximative theatric running time, colour / B&W = black and white, and format.

Only films directed by Franco are listed in full detail, though there are brief credits for his collaborations as co-scriptwriter, assistant director, actor or composer (Franco uses a number of different pseudonyms and variations of his own name: Jesús Franco Manera).
Cast with names of characters in brackets (where possible, differences found in foreign release versions are noted). Obvious errors in original credits have been corrected throughout (eg. Wood for Woods, Tuder for Studer).
Each film breakdown is followed by a short synopsis and review or available production information in the case of "lost" or uncompleted projects.
It is worth noting that the credit "adapted from a book by David Khunne" is misleading since there is no proof that Franco has ever published anything under that pseudonym. The name is variously spelt Kuhne, Kuhnne, Kunne and Khun, given throughout as "Khunne".
On reading an early draft of the present book, Jesús Franco pointed out that the credits on his films were frequently concocted for union or other reasons, and therefore bear little relation to the reality of who actually did the work. Since even he cannot now remember his films in detail, we have nevertheless been obliged to rely on published credits...

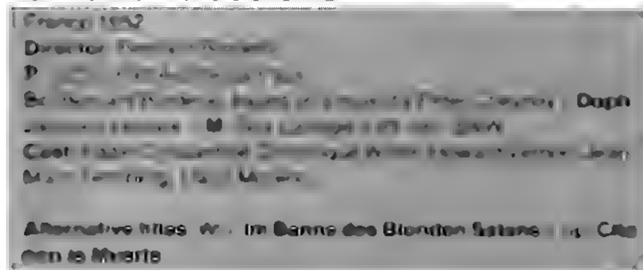
Lucas Balbo



The deadly sting of the rose ***Besame, Monstruo*** *(1967)*

The Classical Years 1952-1965

La Môme Vert de Gris



Jesús Franco supervised the dubbing of the Spanish version, released in 1953. Howard Vernon plays a villain in this film, and it is probably here that he first came to Franco's attention.

Cómicos

Alternative title: Fr: Les Comediens

Jesús Franco in the French fanzine *Ciné-Zine-Zone* n° 55/56: ". . . Incidentally, one of my early jobs in films consisted in taking care of the score for **Cómicos** . . ."

El Coyote

Alternative title: It: Il Coyote.

See: **La Justicia del Coyote**.

La Justicia del Coyote



Italian locandina for El Coyote

Director Marchent said about the film: "After directing **Sor Angélica** (1954), I went to Madrid to acquaint myself with the Western genre. In fact I didn't really start shooting on **El Coyote**, it was begun by a Mexican director named Soler, but abandoned after he had problems with the producers. That's how I was hired to film both **Coyotes**. It was quite complicated because the films were shot simultaneously, and the producer didn't like the scripts so we were doing re-writes every morning before shooting. Jesús Franco was my assistant director and co-script writer. Since we were making two films, we had to alternate the sets and characters, but more than once we realized that we had used characters who were supposed to have died in previous sequences! It was an awful mess, but we wrapped each film in 29 days. That is how I started in Westerns." (in the Spanish magazine *Positivo* n° 2)

Nosotros Dos

Working title: **Paloma Herida**
Spain/Mexico 1954
Director: Emilio Fernández
P: Salvador Elizondo for Unión Films/Madrid, Diana Films/Mexico
Sc: María Luisa Algarra, Enrique Llovet, E. Fernández // **Doph**: Alex Phillips // **M**: Isidro B. Maíztegui // 91 mn - B&W.
Cast: Rossana Podestà, José María Lado, Tito Junco, Irene Caba Alba, Félix Briones, Elvira del Real, Aníbal Vela, Félix Fernández.

A romantic melodrama that tries to cash in on the earlier success of **La Red** (US release title: **Rosanna**) which also starred Rossana Podestà. Franco worked as either production assistant or assistant director (however, he is uncredited in all source material I have consulted).
LB

Señora Ama

Spain / Mexico 1954
Director: Julio Bracho
P: Unión Films/Madrid, Diana Films/Mexico
Sc: Enrique Llovet, J. Bracho, based on writings by Jacinto Benavente // **Doph**: Ted Pahle // **E**: Antonio Martínez // **M**: Salvador Ruiz de Luna // 85 mn - B&W.
Cast: Dolores del Río, José Suárez, María Luz Galicia, Manuel Monroy, Rafael Luis Calvo, Josefina Bejarano, Elisa Méndez.

Another melodrama on which Franco allegedly worked as production assistant or assistant director. It is worth noting the presence in the cast of José Suárez, future star of Franco's **El Llanero**.

Felíces Pascuas

Spain 1954
Director: Juan Antonio Bardem
P: Exclusivas Floralva
Sc: J. A. Bardem, José Dibildos, Alfonso Paso // **Doph**: Cecilio Paniagua // **M**: Isidro B. Maíztegui // 86 mn - B&W.



*Spanish ad for **Félices Pascuas**.*

Cast: Julita Martínez, Bernard Lajarrígue, Pilarín Sanclemente, Carlitos Goyanes, José Luis López Vázquez, Manuel Alexandre.

Alternative title: Fr: **Joyeux Noël**

A black comedy on which Franco worked as second assistant director.

Fulano y Mengano

Spain 1955
Director: Joaquín Luis Romero Marchent
P: Uninci (**P mgr**: Ricardo Sanz)
Sc: José Suárez Carreño & Jesús Franco // **Doph**: Ricardo Torres // **M**: Odón Alonso // **Asst d**: J. Franco & Ricardo Muñoz Suay // 84 mn - B&W.
Cast: José "Pepe" Isbert (Endosio), Julia Martínez (Esperanza), Juanjo Menéndez (Carlos), Emilio Santiago, Antonio García Quijada.

A comedy on which Franco worked as assistant director.

Muerte de un Ciclista (Sp) / Gli Egoisti (It)

Spain / Italy 1955
Director: Juan Antonio Bardem
P: Suevia Films/Madrid, Cesáreo González/Madrid, Trionfalcine/Rome
Sc: Luis Fernando de Igoa, J. A. Bardem // **Doph**: Alfredo Fraile // **M**: Isidro B. Maíztegui // **Asst d**: Jesús Franco // 94 mn - B&W.
Cast: Lucia Bosé, Alberto Closas, Otello Toso, Carlos Casaravilla, Bruna Corra, Julia Delgado Caro, Matilde Muñoz Sampedro.

Alternative titles: USA: **Death of a Cyclist** // WG: **Der Tod eines Radfahrers** // Fr: **Mort d'un Cycliste**.

A psychological drama on which Franco worked as assistant director.

Miedo

Spain 1956
Director: León Klimovsky
P: Sergio Newman for Hispamer Films/Madrid
Sc: L. Klimovsky & Jesús Franco from a story by Alfonso Paso // **Doph**: Godofredo Pacheco // **M**: Isidro B. Maíztegui // **Asst d**: J. Franco & Enrique Cabeza // 91 mn - B&W.
Cast: Antonio Vilar (Carlos), Silvia Morgan (Anita), Lida Baarova (Carlos' wife), Rolf Wanka (Arturo Spiegel), Gérard Tichy, Rafael Bardem.

A thriller on which Franco worked as co-script writer and co-assistant director.

Viaje de Novios

Spain 1956
Director: León Klimovsky
P: José Luis Dibildos for C. B. Films
Sc: Noel Clarasó & J. L. Dibildos // **Doph**: Godofredo Pacheco // **M**: Odón Alonso // **Asst d**: Jesús Franco // 96 mn - colour.
Cast: Analía Gadé, Fernando Fernán Gómez, Manuel Alexandre, Lida Baarova, Rolf Wanka, Elvira Quintillá, María Martín, Félix Fernández.

A comedy on which Franco worked as assistant director.

Around the World in 80 Days

USA 1956
Director: Michael Anderson



Bésame, Monstruo (1967).

P: United Artists
Sc: James Poe, John Farrow, S. J. Perelman, based on the novel by Jules Verne // **Doph**: Lionel Lindon, Kevin Mc Clory // **M**: Victor Young // 170 mn - colour.
Cast: David Niven, Cantinflas, Robert Newton, Shirley McLaine, Charles Boyer.

Alternative titles: Fr: **Le Tour du Monde en 80 Jours** // WG: **Um die Welt in 80 Tagen.**

The booklet published to advertise the film's release includes an exhaustive credit list. As it was partially shot in Spain, the extra credited as Jesús Franco Manera is doubtless our director (note: the part of the trip supposed to happen in Spain does not appear in the release print).
PB

El Arbol de España

Spain 1957
Director: Jesús Franco
P: Ministerio de la Industria
Sc: Juan María Forqué.

Jesús Franco explained: "My film career started with industrial documentaries. The first was **El Arbol del Olivo** (*sic*), produced by the Ministry of Industry. It was based on a script by José María Forqué, for which he had found funding but was unable to direct. It was very sophisticated because it involved about 60 different period settings in Jaén and Cordoba . . ." (in *DeZine* n° 4, November 1991).

Historias de Madrid

Spain 1957
Director: Ramón Comas
P: Vicente Sempere for UCE Films
Sc: Javier González, Joaquín B. Muro, Luis Antonio Ruiz & Ramón Comas // **Doph**: Godofredo Pacheco // **M**: Jesús Franco & Enrique Pinilla // **Asst d**: J. Franco // 90 mn - B&W.
Cast: Tony Leblanc (Pablo), Licia Calderón (Mari Pepa), Mario Morales (Felipe), María José Gil, Antonio Riquelme, Matilde Muñoz Sampedro.

A comedy on which Franco was credited for the musical score and as assistant director.

Los Jueves, Milagro (Sp)
Arrivederci Dimas (It)

Spain / Italy 1957
Director: Luis García Berlanga
P: Ariel Film/Spain, Domiziana Internazionale
Sc: L.G. Berlanga, José Luis Colina, Sandro Continenza // **Doph**: Francisco Sempere // **M**: Franco Ferrara/It = Franco Mannino // **Asst d**: Jesús Franco // 89 mn - B&W.
Cast: Richard Basehart, Pepe Isbert, Paolo Stoppa, Juan Calvo, Alberto Romea, Manuel Alexandre.

Alternative titles: USA: **On Thursdays, a Miracle** // Fr: **Les Jeudis Miraculeux.**

A comic-fantasy on which Franco worked as assistant director.

El Hombre que Viajaba Despacito

Spain 1957
Director: Joaquín Luis Romero Marchent
P: Santos Alcocer P. C. (**P mgr**: Jesús García Gárgoles)
Sc: Miguel Gila & J. L. Romero Marchent from a story by Fernando Sánchez Cobos // **Doph**: Godofredo Pacheco // **M**: Jesús Franco & Enrique Pinilla // **Asst d**: J. Franco // 85 mn - B&W.
Cast: Miguel Gila (Gila), Licia Calderón (Marta), Julio Riscal (Basilio), María Piazzai, Pilarín San Clemente, José Sepúlveda, Roberto Camardiel.

A comedy for which Franco co-wrote the score.

El Destierro del Cid

Spain 1958
Director: Jesús Franco
P: Alamo Films
Sc: Javier Roy, based on *Poema del mio Cid* // **Doph**: Juan Mariné // **M**: Isidro B. Maíztegui // 15 mn - colour - Wide screen.
Cast (voice-over): Francisco Arenzana, Valeriano Andrés, Celia Onrubio.

Another documentary Franco shot which may have been released in France as **L'Exil du Cid** (unconfirmed).

Estampas Guipuzcoanas n° 2: Pío Baroja

Spain 1958
Director: Jesús Franco.

A documentary on the famous Spanish novelist Pío Baroja, (1872-1956). Jesús Franco said about this film:
"My love for Pío Baroja goes back to my childhood. Half my family are musicians, and the other half are intellectuals and philosophers. I discovered the pleasure of reading with writers like Juan Ramón Jimenez, Ruben Dario, and Valle Inclan. I already knew Pío Baroja at the age of seven, because, once I was reading some comics and my stepfather took them away and gave me some of Baroja's writings, saying "Read this, it's nicer". Consequentially, Baroja was a great inspiration to me early on. To my surprise, this short film won a lot of prizes, for example at the San Sebastián Film Festival and in Melbourne." (in *Ciné-Zine-Zone*)

Luna de Verano

Spain 1958
Director: Pedro Lazaga
P: José Luis Dibildos for Agata Films S. L./Madrid (**P mgr**: Jesús Franco)
Sc: J. L. Dibildos, J. Franco // **Doph**: Manuel Merino // **M**: Antón García Abril // 86 mn - Eastmancolor - Filmascope.
Cast: Fernando Fernán Gómez, Analía Gadé, Tony Leblanc, Laura Valenzuela, Mario Barriatúa, Isana Medel, Laura Granados.

An early sex-comedy on which Franco worked as co-script writer and production director, which features two girls visiting Spain (an early version of Franco's **Tenemos 18 Años**?).

Ana Dice Sí

Spain 1958
Director: Pedro Lazaga
P: José Luis Dibildos for Agata Films S. L./Madrid (**P mgr**: Jesús Franco)
Sc: J. L. Dibildos, Noel Clarasó // **Doph**: Manuel Merino // **M**: Antón García Abril // 89 mn - Eastmancolor - Filmascope.
Cast: Fernando Fernán Gómez, Analía Gadé, Laura Valenzuela, Antonio Ozores, Jesús Franco, Elisa Montés.

One of the more famous comedies starring the duo Fernando Fernán Gómez and Analía Gadé, in which Jesús Franco had a supporting role and was production director.

Llegaron los Franceses

Spain 1959
Director: León Klimovsky
P: Auster Films S.L./Madrid
Sc: Jesús Franco // **Doph**: Eloy Mella // **M**: Isidro B. Maíztegui // 84 mn - colour.
Cast: Elisa Montés, Luis Peña, Isana Medel, Valeriano Andrés, Paloma Valdés, Ismael Merlo.

Drama set in Spain during the Napoleonic war of 1808, for which Franco wrote the screenplay.

Tenemos 18 Años

Spain 1959
Director: Jesús Franco
P: Luis García Berlanga for Auster Films S. L./Madrid (**Exec p**: Carlos Grande, **Asst p**: José Perna, Pedro Escuder, Angel Quintana)
Sc: J. Franco (additional dialogue: Antonio Ozores) // **Doph**: Eloy Mella // **E**: Juan María Pisón // **M**: Enrique & J. Franco (played by Don Parker & his orchestra; song *Hay Quien Dice de Jaén* by J. Galindo) // **Asst d**: José Luis Barbero, Juan Estelrich, Luis Meiral // **Art d**: Eduardo Torre de la Fuente // **St**: A. Lega, A. Ozores // **Ma**: Adolfo & Manuela Ponte // **C**: Wlady & Cornejo // 91 mn - Eastmancolor.
Cast: Isana Medel (María José López Gómez Urcula), Terele Pávez = Mari Tere Penella (Pili), Antonio Ozores (Mariano), Luis Peña (Luis), Carmen Lozano, Licia Calderón, Javier García, María Luisa Ponte (María José's mother), Antonio J. Escribano (María José's father), Pablo Sanz, Mercedes Alonso (Mariano's girlfriend), Aníbal Vela, Juan José Vidal, Rufino Inglés, Emilia Rubio, Bárbara Orbis.

María José and Pili are both eighteen and students at Madrid University. For their holidays, they buy an old car from their friend, Mariano. The girls dream of wild adventures and, since nothing ever happens to them, they invent experiences such as a brutal encounter with a dangerous gangster on the run, or being invited by the mysterious Lord Marian to spend a night in his castle, during which he reveals the gruesome curse upon him and his ancestors. In reality, the only things that happen is that their car gets stolen by an over friendly Gypsy or that they run out of petrol and are forced to camp in the countryside...

Only released in Spain, "We are 18 years old" is Franco's first feature film. Although it is very tame in comparison to what Franco would make later, it is already representative of his eclectic tastes. Using the protagonists' fantasies as a pretext, the film is constructed as a series of sketches into which Franco injects musical, crime, comedy or horror elements, giving the spectator a premonitory glimpse of his career, since he would develop all those styles. The horror sketch is a real tongue-in-cheek delight, in which Franco introduces Lord Marian, a mixture of Count Dracula, the Phantom of the Opera and Jack the Ripper, as he travels (in flashbacks) through African jungles, Arabian harems, Native American camps or foggy Whitechapel, before chasing his naive guests through the same castle that would be used in **The Awful Dr. Orlof** (1961). The whole sketch is shot at an angle, in the German Expressionist style, another touch which shows Franco's cinematic

culture and passion for the medium. On the other hand, the film is marred by the constant presence of Antonio Ozores (co-author of the dialogue), a sort of Spanish Jerry Lewis, whose exaggerated acting in several roles (the boyfriend, Lord Marian, the Gypsy and others) doesn't help the already heavy-handed humour.
LB

Spanish poster for Tenemos 18 Años

Solomon and Sheba

USA 1959
P: Edward Small
Director: King Vidor
Sc: Anthony Veiller, Paul Dudley, George Bruce, based on a story by Crane Wilbur // **Doph**: Freddie Young // **M**: Mario Nascimbene // 139 mn - Technicolor - Technirama

Jesús Franco mentioned in an interview that he worked as production assistant on this film; however, he is not mentioned in any published credits.

Ama Rosa

Spain 1960
P: Aguila Films, Auster Films Madrid
Director: León Klimovsky
Sc: Vizcaíno Casas, Jesús Franco & L. Klimovsky, based on the novel by Guillermo Sautier Casaseca // **Doph**: Ricardo Torres // **M**: Isidro B. Maiztegui // 96 mn - B&W
Cast: Imperio Argentina, Germán Cobos, Elena Barrios, Paloma Valdés, Isabel de Pomés, Antonio Casas, José María Seoane, José Luis Albar

Another drama directed by the Argentinian León Klimovsky who emigrated to Spain in the late fifties. Besides his work on westerns and thrillers, Klimovsky is mainly recognized for his horror films, often shot in collaboration with Spanish cult actor Paul Naschy (aka Jacinto Molina Alvarez).
PB

Labios Rojos

Spain 1960
Director: Jesús Franco
P: José María Monis for Alamo Madrid
Sc: Manuel Pilares & J. Franco // **Doph**: Emilio Foriscot, Juan Mariné (**Asst**: Ricardo Andreu) // **M**: Antonio García Cano, songs by J. Franco, the Wes Wesley Band and Franco Grassi // **Art d**: Eduardo Torre de la Fuente // **E**: Antonio Gimeno // **Ma**: Adolfo & Manuela Ponte // **C**: Vargas & Ochogavia // 96 mn - B&W

Cast: Isana Medel / Fr: Suzanne Medel (Christina), Javier Armet (Pablo), Félix Dafauce (Radeck), Antonio J. Escribano (Kalman), Venancio Muro (Fred), Ana Castor (Lola), Lina Canalejas (Lina, Pablo's girlfriend), Manolo Morán (Inspector Fernández), Nerón Rojas (Carlo Moroni), José María Tasso (bellboy), José Canalejas (the pianist), Enrique [illegible], Pablo Sanz, Germán Vega, Guillermo Hidalgo, José Morales, Mercedes Manera

Alternative title: Fr: **Opération Lèvres Rouges**

Madrid in the sixties. Chris and Lola are two pretty young girls who runs a detective agency called "Red Lips". One day, they receive a phone call from somebody claiming to be Mr Kalman, the famous diamond collector. He wants the girls to retrieve one of his precious stones stolen by Radeck, who is due to arrive by plane later that day. Chris follows Radeck from the airport but notices that he is also being followed by two men, Fred and Pablo. While Chris watches over Fred and successfully seduces him, Lola goes to the hotel, meets Radeck, knocks him out and takes the diamond, not realizing it is a fake. Before leaving, she phones inspector Fernández so he can arrest the thief. However, after her departure, Pablo arrives, kills Radeck and finds the real diamond. When inspector Fernández arrives, circumstances point to Lola as Radeck's murderer. To clear things up, the Red Lips girls take jobs as go-go dancers in Pablo's night club and follow the trail of the real Kalman and his secretary Carlo Moroni...

In this film, Franco introduces two of his favourite characters; the sexy lady detectives who would reappear seven years later in two Adrian Hoven productions, **Sadisterotica** and **Kiss Me Monster**. In 1974, they returned in a softcore sex item entitled **Les Grandes Emmerdeuses** (lit: "The big pains in the ass"), and made their final appearance to date in **Opalo de Fuego** (1978). He also presents his favourite villains Radeck and Moroni, whose names would resurface countless times.
Labios Rojos seems to have disappeared totally from circulation. Unlisted in Spanish production catalogues, it was released in France as a French film but no proof of a co-production deal has been found. It probably only received a provincial release as it is unmentioned by French distribution sources, though publicity material was issued by a small distribution company, Les Films Hustaix. Happily, it was published as a photo-novel (very popular in the late fifties and throughout the sixties), in the French magazine *Copacabana* (n° 17, July 1966, Éditions Arédit). In it, despite its apparent comic orientation, the film looks like a dark crime movie, a sort of Spanish *film noir*. In his later black and white horror films, which were more graphically violent and effectively suspenseful, this style made Franco's name. **Labios Rojos** also features early members of the

"Franco family" among the cast: Félix Dafauce, the future Chief Inspector of **The Awful Dr. Orlof** (**Gritos en la Noche**), the distinctive Venancio Muro who played the poacher in the same film, and Antonio Jimenez Escribano who appears in almost all of Franco's early Spanish films.
LB

La Reina del Tabarín

Fr **Mariquita, Fille de Tabarin** / **La Belle de Tabarin** (re-release)
Spain / France 1960
Director Jess Frank = Jesús Franco
P Sergio Newman and Angel Rosson for Hispamer Films/Madrid Cifesa-Producción/Madrid and Marius Lesœur for Eurociné/Paris (**Exec p**: Gerardo Mendiburu).
Sc Luis Lucas and José Gallardo from a story by María A. Spaltro and Ernesto Arancibia (Sp dialogue by J. Franco, Fr dialogue by Geneviève Rhuis) // **Doph** Antonio Macasoli (**Asst** Ricardo Andreu) // **E**: Alfonso Santacana/Fr = Charles Nobel // **M**: José Pagán, A. Ramírez Angel (Songs: *La Petite Tonquinoise* by Dora Doll, *Seguidillas de Toma y Dale, La Luna Me Engañó, Doña Mariquita, Oye Mi Voz, Yo Soy una Nena, Ojos Negros, Sandunga, Háblame de Amor* by Mikaela Wood) // **Asst d**: Alfredo Hurtado // **Art d**: Teddy Villalba = Tadeo Villalba, Manolita G. Ponte // **Ma**: Adolfo Ponte // **C**: María del Carmen Martínez Román // **St**: Pina and López // **Hair**: Rosario Vaquero // **Stills**: Joaquín Frutos // **Script**: Isabel Campo // 97 mn (Sp), 83 mn (Fr) - Eastmancolor - Panorvision.
Cast: Mikaela Wood (Lolita/Lola Miranda), Ives Massard (Roberto/Fernando de Alcantara), Dora Doll (a cabaret singer), Danielle Godet (Monique de Ségur), Antonio Garisa (Pepe), Juan Riquelme (Miguel), Soledad Miranda (Duchess of Brambourg), Mauricio de la Peña, Julio Riscal, Guadalupe Muñoz Sampedro (Mercedes), Alfredo Mayo (Charles Lavant), Ena Sedeño, Antonio J. Escribano (Prof. Picardi), Mary Begoña, Ketty de la Cámara, Fernando Calzado, Chelo Romero, Amalia S. Ariño, José María Lado, Juan Cortés, José Riesgo, María Hevia, Carmen Porcel, Domingo Rivas, Celia Foster, Luis Rico, Marita Castello, Maruja Recio, Emilia Rubio, Lina Cristóbal, Francisco Bernal, Antonio Pere, Lorenzo Robledo, Antonio Padilla, Angel Calero, Mariano Berdalles, Placido Sequeiro, Mary Yilix, Josefina Bravo, Fernando Sales, Sara Pelta, Ana Bertha, Rafael Ibañez, Antonio Naranjo, Enrique Nuñez, Manuel García, Rafael Cores, Conchita Sarabia, Faustino Cornejo, Amy Marques, María del Carmen Pastor, Luis Merial, Luis Dominguez Luna.

Alternative title *Bel*: **Mariquita, la Belle de Tabarin**

Note: Shot in Ballesteros studios (Madrid) and Paris (France). Released on video in Spain by Grupo Video, in France by Vidéophile and re-released by Go Vidéo (Etoiles et Toiles Collection).

Madrid 1913. Lolita is a pretty Gypsy girl who dances in the streets for a living while her uncle Pepe plays the barrel organ and her brother passes round the hat. One night Lolita is attracted by the sounds of a party. She introduces herself and dances for the guests. She is rewarded with a meal and meets the son of the house, Fernando. Attracted by the vivacious young girl, Fernando passes himself off as Roberto, a waiter, and though he is engaged to the beautiful Monique de Ségur, he falls in love with Lolita.
When Lolita learns of the engagement, she challenges Fernando to choose between them. He promises to marry her and arranges to elope with her that night. On his way to the assignation Fernando provokes a duel in which he is wounded and is thus unable to join Lolita. The broken-hearted girl leaves Madrid for Paris. There, she becomes the pupil of the Milanese maestro Picardi and begins a new career as "Lola Miranda"...

"The Queen of the Tabarín Club" is a melting pot of frequently used melodramatic clichés in the style of *Carmen*. The romantic adventures of our seductive Gypsy are an excuse for some song and dance numbers which don't help the story along. Nor is its star Mikaela's angular face flattered by the red-lit green veils she performs against. As for the corny flamenco sets, they are so kitsch that they almost deserve an Oscar for bad taste. Except for a very atmospheric duel scene, set at dawn and filmed from ground level through the wheels of a carriage, and the occasional touches *à la* **Lola Montez**, the film is pretty uninteresting and too obviously intended for the Spanish market. It is also now very dated. Franco had originally suggested a very different subject to Jewish-Catalan producer Sergio Newman, but was given this musical to direct instead; a year later he would return to the genre, but with greater control over the content.
Curiously, the French claim this opus as their own, crediting Marius Lesœur as co-producer for Eurociné, and so do the Spanish, who have left out the co-production credits. In France the first fifteen minutes of the film —two songs by Mikaela and an introduction to the starving Gypsies— have been cut, and for once the cuts rather help the film, since the information is unnecessary (all Gypsies are starving, at least in films), and the cuts tighten the rhythm of the whole. The only other noticeable change is the opening title sequence, which is set against a theatre in the French version, and the roofs of Madrid in the Spanish version. *La Revue du Cinéma* (n° 393, April 1984) devoted a lengthy article to the "the Gypsy's image through the cinema", comparing **La Reina del Tabarín** to Joseph Losey's **The Gypsy and the Gentleman** in its discussion of the Gypsy/non-Gypsy antithesis and their class struggles, thereby raising this rather simple entertainment vehicle to heights which its author surely never expected!
LB



Belgian poster for ***La Reina del Tabarín***.

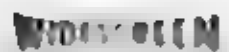


Femme Fatale: Janine Reynaud in **Necronomicon-Geträumte Sünden** (1967).

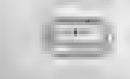

Yves Massard, Mikaela Wood and Lina Morgan in **Vampiresas1930** (1960).


Yves Massard in **La Reina del Tabarin** (1960).


Mikaela Wood in **Vampiresas 1930** (1960).





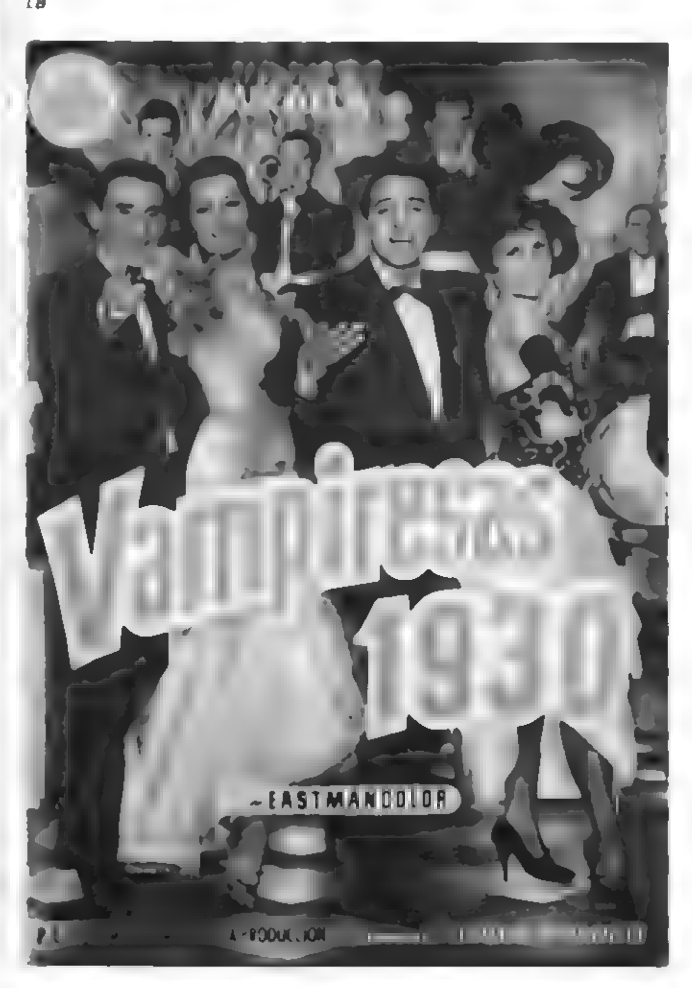

Italian locandina from **Gritos en la Noche** (1961).

Vampiresas 1930 (Sp)
Certains l'Aiment Noire (Fr)

Working title: **Volando Hacia la Fama**
Spain/France 1960
Director: Jesús Franco
P: Hispamer Madrid, Cifesa Madrid, Eurociné Paris (**Exec p**: Angel Rosson, Sergio Newman; **Asst p**: Miguel Ascencio; **P mgr**: Jorge Román)
Sc: María del Carmen Martínez Román, Pío Ballesteros (dialogue by J. Franco & Antonio Ozores) // **Doph**: Eloy Mella (**Asst**: Fernando Perrote) // **E**: Alfonso Santacana (**Asst**: Alicia Castillo) // **M**: José Pagán, Antonio Ramírez Angel (songs: *Tu Mano en mi mano, Boum, El Mar, Tu que pasas sin mirar, Ménilmontant*, by Charles Trenet) // **Asst d**: Rafael Romero Marchent // **Art d**: José Algueró, Jaime Cubero // **Ma**: Manolita G. Ponte // **C**: M. C. Martínez Román, Pilar Diez // **Hair**: María Luisa del Campo // **Stills**: Miguel Guzman // 105 mn (Sp), 93 mn (Fr) - Eastmancolor - Panorvision.
Cast: Mikaela Wood (Dora), Antonio Ozores (Daniel Masset), Lina Morgan (Carolina Malotte), Yves Massard (Tony Fabien), Antonio Garisa (Odón), Juan Riquelme (Oscar), Mari Begoña (Luisa), Trini Alonso (Lida), Miguel del Castillo (the inspector), Fernando Calzado (Radeck), Félix Fernández (the producer), José María Labernie (Fernando), Mari Tere Penella (a journalist), Manuel Alexandre (the film director), Antonio Jimenez Escribano (Carlo), Valeriano Andrés, José Morales, Javier Rivera, Pablo Sanz, Guillermo Hidalgo, Luis Rico, Antonio Pérez, Kety de la Camera, Francisco Bernal, Silvia Solar, Conchita Sarabia, Rafael Cores, Carlos Calvo, Juan Cortés, Tota Alba, Juan Antonio Arévalo, José Carlos Arévalo, Lolita del Pino, Vicente Haro, Pedro J. Rodriguez, Mary Sol Ayuso, Manuel San Francisco, Lina Cristóbal, Diego Larrios, Rafael Ibañez, Juan L. Brea, Amy Marqués.

France, during the silent film era. Daniel Masset and Tony Fabien find employment on a film starring the Vamp Dora. Daniel becomes a stuntman and Tony a set musician, as which he gets to soothe the star's nerves with his violin; inevitably, she falls in love with him. When shooting is over for the day the friends make ends meet by playing in an Italian restaurant. One evening, Carolina Malotte, an unemployed circus artist, comes to the restaurant where she meets the two young men. Taking pity on her plight, they invite her to stay at their rooming house, a haunt full of "resting" artists. Daniel has fallen in love with Carolina, so Tony—not realising that Dora loves him—decides to use his influence with her to find Carolina a job. Hurt by his apparent interest in Carolina, Dora invites him to meet her at her home, where she hopes to win him round. Her manager Odón, desperately in need of publicity to boost his star, takes advantage of the situation by secretly inviting the press to cover her new "romance".
Although he believes that Dora herself invited the press, Tony nevertheless forgives her, and their affair brings him a new career as an actor. But the days of the silent movie are brought to an end by the arrival of sound and both Dora and Tony find themselves out of work. Dora is forced to sell her possessions and ends up living in the same rooming house as Daniel, Tony and Carolina. Learning that the Casino in Nice is about to feature a black jazz band, the four of them decide to impersonate the musicians...

This remake of **Singin' in the Rain** Spanish-style is much more entertaining that **La Reina del Tabarín** and can almost be seriously enjoyed. The opening sequence is set in a Paris studio during the making of a spin-off of Louis Feuillade's **Les Vampires** and Franco provides a multiplicity of witty references and homages to films such as **The Jazz Singer** or **Some Like it Hot**. The songs are all Spanish cover versions of popular French crooner Charles Trenet's cheerful hits, which as you can imagine sound somewhat strange to French audiences. Beginner Lina Morgan's numbers are much more vivacious and charming than Mikaela's (here playing a caricature twenties Vamp) and marked the beginning of her successful career in Spanish comedies and musicals. The thriller-style ending is also entertaining and makes this one of the better productions in the "mixed-style" genre.
LB



*Spanish pressbook for **Vampiresas 1930**.*

Gritos en la Noche (Sp)
L'Horrible Dr. Orlof (Fr)

Spain/France 1961
Director: Jeff Franco - Jesus Franco
P: Sergio Newman for Hispamer Madrid, and Marius Lesœur for Eurocine Paris (**P mgr**: Gerardo Mendiburu, Angel Rosson)
Sc: J. Franco, based on a novel by David Khunne - J. Franco // **Doph**: Godofredo Pacheco (**Asst**: Javier Perez Zofio) // **M**: J. Pagan, A. Ramirez Angel (add. music by J. Franco) // **Art d**: Antonio Simont // **E**: Alfonso Santacana // **C**: Maria del Carmen Martinez Roman // **M**: Adolfo Ponte // **Asst d**: Alfredo Hurtado // 95 mn (Sp), 90 mn (Fr) - B&W

Cast: Howard Vernon (Dr. Orlof), Conrado San Martin USA = Sam Martin (Inspector Edgar Tanner), Diana Lorys (Wanda Bronsky aka Tania Feld & Melissa, Orlof's daughter), Perla Cristal (Arne, Orlof's mistress), Maria Silva USA = Mary Silvers (Dany, a cabaret dancer), Ricardo Valle USA = Richard Valley (Morpho Lautner), Mara Lasso (Irma Gold), Venancio Muro (Jean Rousseau), Felix Dafauce (Chief Inspector), Faustino Cornejo, Manuel Vazquez, Juan A. Riquelme, Fernando C. Montez, Elena Maria Tejeiro (Eugenie Alberte), Mariane France Schneider (a witness), Javier Rivera, Angel Carero, Fernando Sala, Lali Vincent, Jose Carlos Arevalo, Rafael Ibañez, Carmen Porcel, Rafael Hernandez, Marisa Paredes, Jesus Franco (a pianist).

Alternative titles: USA: **The Awful Dr. Orlof** // GB: **The Demon Doctor** // It: **Il Diabolico Dottor Satana** // Switz: **Der Schreckliche Dr. Orlof.**

Note: Shot on location around Madrid and in Ballesteros studios (Spain). Released on video in France by Sunset Vidéo. Orlof was spelt "Orloff" in all sequels to the film.

1912, the Hartog region. Assisted by Morpho Lautner, a blind, robotic young man, famous surgeon Dr. Orlof kidnaps pretty young women. One of his victims is Dany, a nightclub singer. Orlof's purpose is to give his daughter Melissa a human face after she has been hideously disfigured in an accident. After another four women disappear, Inspector Edgar Tanner is assigned to the case. The mass of witnesses' testimonies lead Tanner to suspect that there is more that one murderer on the loose. Later, a poacher named Jeannot "The Cask" (due to his drinking habits) finds a diamond necklace last seen on Dany. This proves that the murderer lives nearby. To help Tanner, his girlfriend, opera dancer Wanda Bronsky, agrees to act as bait to lead the criminals into a trap...

Franco's most popular film, "Screams in the night" is also his most consistently effective on a technical level. Rarely has such moody photography captured the subtext of a sixties black and white film. The chiaroscuro lighting effects revealing gruesome characters or tacky tinsel-clad starlet cameos are so perfect that photographer Godofredo Pacheco deserves more recognition. The discordant mix of xylophone and organ, with various squeaky noises which accompanies Morpho's appearances, enhances the oppressive atmosphere and reinforces the German Expressionist look. At the story level, however, Franco didn't over-stretch his imagination: a drop of Edgar Wallace's *Dead Eyes of London* (a doctor commits murders via a blind killer), a larger dose of George Franju's **Les Yeux sans Visage/The Horror Chamber of Dr. Faustus** (a doctor uses the faces of young women to restore his daughter's beauty), and a final dollop of sex and violence. Due to this last, two different versions exist. The French version has a brief surgical operation scene in which we see the naked torso of Mara Lasso (playing Irma Gold, another nightclub singer) just before Howard Vernon plunges his scalpel between her breasts. A longer version of this scene was inserted into another Eurociné film, **Caroline Mannequin Nue**, directed by Dan Simon (here a front for Pierre Chevalier, the pseudonym coming from Daniel Simon Lesœur's full name). In the Spanish **Orlof**, this sequence is replaced by a close travelling shot of a scalpel approaching the actress' face. The other supplementary footage in the French version features Morpho uncovering Diana Lorys' breasts during a chase through Orlof's castle. This scene is badly graded with clumsy results. For the record, Miss Lorys refused to appear naked on screen, so a body double was used.
Happily, Howard Vernon's dry presence, with his seductively soft-spoken tones and rambling monologues, gives the film a credibility which differentiates it from others of its ilk. Still impressive nowadays, though a bit too talkative, **L'Horrible Dr. Orlof** is a classic European horror masterpiece that was the first of a short lived *nouvelle vague* in Spanish cinema.
LB

*Spanish publicity leaflet (gacetilla) for **Gritos en la Noche**.*

La Venganza del Zorro (Sp) / **L'Ombra di Zorro** (It) / **Zorro le Vengeur** (Fr)

Alt. Fr re-release: **La Marque de Zorro**
Spain/Italy/France 1962
Director: Joaquín Luis Romero Marchent
P: Copercines/Madrid, Explorer/Rome, PEA/Rome, Eurociné/Paris
Sc: Joaquín Romero Hernández, Jesús Franco & J. Mallorquí Figueroa // **Doph**: Rafael Pacheco/It = Enrico Betti Berutto // **M**: Manuel Parada/It = Francesco de Masi // 88 mn - colour - Wide screen.
Cast: Frank Latimore (Don José de la Torre aka Zorro), María Luz Galicia/Fr = Mary Andersen (María), Mario Feliciani/Fr = Ralph Marsch (McDonald), Paul Piaget, Marco Tulli, Howard Vernon, José Marco Davó, María Silva, Antonio Molino Rojo, Fernando Sancho.

Alternative titles: GB: **The Shadow of Zorro** // Sp: **La Sombra del Zorro** / **La Espada del Zorro** // WG: **Zorro, der Schwarze Rächer** / **Zorro-Das Geheimnis von Alamos**.

As Franco's scriptwriting on both **Coyote** films pleased director Marchent, he hired him again to collaborate with José Mallorquí Figueroa, the creator of the original "Coyote" character. As always with Eurociné, they couldn't resist giving American pseudonyms to the Spanish and Italian cast. They also re-released the film in 1975 with an additional pre-credit sequence (with Franco's regular actress, Monica Swinn), the direction of which they credited to "James Gardner" (in this case a front for Guy Gibert who did direct the extra footage) and re-titled it "Zorro's mark"; apparently this version is the one which resurfaced on a Dutch video label as "The Sign of Zorro".
LB





... poster for *Gritos en la Noche* (1961).



Howard Vernon (left) and Ricardo Valle examine Diana Lorys in *Gritos en la Noche* (1961).

[illegible]

Jean Servais and Antonio Prieto in *Rififi en la Ciudad* (1963).



*German ad for **La Venganza del Zorro.***

La Muerte Silba un Blues

Spain 1962
Director: Jess Frank = Jesús Franco
P: Ramón Crespo and N. Belmar for Naga Films S.A. & Interlagar Films
Sc: Jess Frank = J. Franco, Luis de Diego // **Doph**: Juan Mariné // **M**: Antón García Abril, J. Franco (for the Whisky Jazz Club band) // **Asst d**: Juan Estelrich // **Art d**: Tony Cortes = Antonio Cortés // **St**: André Vallvé // 94 mn - B&W.
Cast: Conrado San Martín/Fr = Sean Martin (Agent 069 aka "Jao"), Danick Patisson (Moira Santos), Perla Cristal (Lina), María Silva/Fr = Mary Silvers (Rosita), Georges Rollin (Paul Radeck aka "Beckell"), Manuel Alexandre (Julius Smith), Gérard Tichy (Carlos Moroni), Marta Reves, Fortunio Bonanóva, Angel Menéndez (the negative man), Jimmy Wright (Jim, a fisherman), Joe Brown (Joe, the other fisherman), Mike Brendell, Ricardo Valle, Agustín González, José María Tassó, Jesús Franco (the saxophonist).

Alternative title: Fr: **077-Opération Sexy / Opération Sexy**.

Note: Released on video in France by Go Vidéo (Étoiles et Toiles Collection).

South America, 1947. Gun runner Paul Radeck decides to dispose of his associates Julius Smith and Frederico de Castro. When guns are found in their fruit truck, they are arrested and de Castro is killed while trying to run away; Smith escapes unharmed.
1962. Castro's widow, Lina, visits a night club owned by Carlos Moroni where Smith plays trumpet in a jazz band. Recognizing the "Terrado Blues", a melody which her husband wrote and dedicated to her, she realizes who Smith is and speaks to him. Back home, she mentions her meeting to Beckell, her new husband and a friend of Moroni's. Beckell is in fact Paul Radeck. A few days later, Smith is run over, and before dying tells his story to Chief Inspector Fenton. Later, Carlos Moroni invites his friend Beckell to hear his new singer, Moira Santos, who has coincidentally been asking questions about Castro and Radeck. One day, a stranger nicknamed Jao arrives in town and in turn starts asking questions, about Beckell...

A hybrid of a jazzy *film noir* and a spy movie, "Death whistles the blues" has a complicated story which makes it rather confusing. Add to that the terrible French dubbing and too many unrecognizable characters, and you can understand why it wasn't successful. It seems there were also some production problems which didn't help the continuity of the film: Howard Vernon had an argument with the producers and was replaced by Georges Rollin, and John Kitzmiller (d. 1965), one of the busiest black Americans working in Italy, was replaced



*Spanish publicity leaflet for **La Muerte Silba un Blues***

by unknown actor Joe Brown. The French distributor (Eurocinéac *sic*) first announced it as "Agent 077-Operation Jamaica" to cash in on the wave of James Bond rip-offs, but finally released the film as "077-Operation Sexy". Stupidly, they didn't notice that the agent in the film is 069... (another irreverent Franco joke). Thanks to its well-crafted black and white Cinemascope photography, it has some beautiful moments, especially a costume party where Georges Rollin tries to escape through the masked guests. Franco remade the film in colour as **Kiss Me Killer** in 1973.
LB

La Mano de un Hombre Muerto

Spain 1962
Director Jess Frank = Jesus Franco
P Coop Cin Albatros/Madrid
Sc Juan Cobos, Gonzalo Sebastián de Ence J Franco, Pio Ballesteros, based on the novel *La Main d un Homme Mort* by David Khunne = J Franco (Fr dialogue Rene Sebille) **Doph** Godofredo Pacheco **E** Angel Serrano **M** Daniel J White, J Franco **Art d** Tony Cortes = Antonio Cortés **Ma** Emilio Puyol **St** André Vallvé 95 mn B&W Wide screen
Cast Howard Vernon (Max Von Klaus), Hugo Blanco (Ludwig Von Klaus) Gogo Robins - Gogo Rojo (Margaret) Fernando Delgado (Karl Steiner), Paula Martel (Karine), Ana Castor Fr = Anne Astor (Linda), Tuna Nelson, Georges Rollin (Inspector Borowsky), Serafin G Vazquez (Angel), Angel Menéndez (Dr Kalman), Maria Francés (Elisa Von Klaus), Manuel Alexandre (Theo), José Luis Coll, Miguel Madrid

Alternative titles Fr **Le Sadique Baron Von Klaus / Le Sadique** Video **Hysterical Sadique** It **Sinfonia per un Sadico La Bestia del Castello Maledetto**

Note Released on video in France by Ciné 7, ALV/Mangnan and America Video (both letterboxed).

Holfen, Austrian Alps. There is a legend according to which, during the full moon, the murderous spirit of the late Baron Von Klaus rises from the swamps to attack women. We are in the present day, and two poachers, Angel and Theo, find the mutilated body of a young girl. Inspector Borowsky is put in charge of the investigation which also attracts the journalist Karl Steiner. Everyone points to the castle where Max Von Klaus, the descendant of the cursed Baron, lives with his sister, Elisa, and his nephew, Ludwig. When Dorian Vincel, a cabaret singer, is killed and proof is found that Max was around that night, Max Von Klaus is jailed...

"Dead man's hand" is less interesting than the other black and white Franco horror films. The French version is amputated of the pre-credit sequence—in which a black-gloved hand kills two young girls camping by the riverside—that is to be seen in the Spanish version, and begins directly with the (uncredited) hands of Daniel J. White playing the piano. Unfortunately, that was not the only scene to be cut: the bravura sado-masochistic scene where Hugo Blanco tortures Gogó Rojo (whipping her, then hanging her up to burn her with a red-hot poker) is also missing. Although this scene was in the re-released theatric print (the film had various releases in France), it disappeared from the video version. One is left with a talkative, slow paced film without any shocks to sustain the suspense, like a paella without *chorizo*. With its gorgeous Cinemascope photography, its perfectly adapted score and Howard Vernon's dignified presence, it would deserve to be seen fully completed on a large screen (the video, although in letterbox format, is too dark), for its original intentions to be really appreciated.
LB



*French ad for **La Mano de un Hombre Muerto**.*

Rififi en la Ciudad

Spain 1963
Director Jesús Franco/Fr = Jeff Franco
P Jose López Brea for Coop Cin Albatros Madrid (**Exec p** Pio Ballestros, **Assoc p** J Franco, **P mgr** José Pedro Villanueva, **Asst p** Jose Salcedo)
Sc Gonzalo Sebastián de Ence, Juan Cobos, J Franco, based on the novel *Vous souvenez vous de Paco* by Charles Exbrayat // **Doph** Godofredo Pacheco (**Asst** Jorge Herrero Martin) **E** Angel Serrano / **M** Daniel J White (songs by Jacques Mareuil) **Art d:** Trino Trives **Ma** Emilio Puyol **St** Teddy Villalba = Tadeo Villalba // **Asst d** Gonzalo S de Ence / 101 mn · B&W
Cast Fernando Fernán Gómez (Lieutenant Miguel Mora), Jean Servais (Maurice Leprince), Laura Granados (Pilar Mora Fr = Lori Mora), Marie Vincent (Nina Laverne) Robert Manuel (Puig Fr: Robert Adams), Luis Marin (Manolo Fr = Chiks, Juanita's friend), Dina Loy (Juanita), Agustin Gonzalez (Ribera Fr = Griffin), Manuel Gas (Juan Francisco "Paco" Miralles), Antonio Prieto (Inspector Stevens) Angel Menéndez (Phineas Cabot Leprince's butler), Greta Marcos (Joya), Antonio J Escribano (a doctor), Jacinto San Emeterio, Serafin Garcia Vazquez Davidson Hepburn, Joaquin Pamplona Javier de Rivera, Antonio Padilla, Pilar Vela, Rafael Hernandez, Frank Braña (a night club client), Jesus Franco

Alternative titles Fr **Chasse à la Maffia** (Parisian release) **Vous Souvenez-Vous de Paco?** (provincial release), 95 mn / It **Una Spia sulla Citta**

Somewhere in Central America. Maurice Leprince is a powerful politician who smuggles cocaine. He hides his activities behind the wall of respectability provided by his candidacy to the presidency of the senate. A young police informer, Juan Francisco, works as a barman at Griffin's Stardust night club. Juan is about to obtain evidence which proves Leprince's guilt when he is murdered by the Leprince gang.
Then, all the gang members who took part in Juan's murder are killed one by one. They are several suspects, among them police lieutenant Miguel Mora, who had been Juan's contact.

With the help of Inspector Stevens, a trap is set for the crooked politician...

Adapted from a 1958 French best seller, "Do you remember Paco?", "Rififi in the city" has been invisible since its sixties release. Supposedly brought out on video in Italy (cf Simone Romano's short notice in *Video Watchdog* n° 3), it doesn't actually appear in any video retail or rental store's catalogue. Like **Labios Rojos** (1960), it has been published as a photo-novel in Spain (*Aventuras de Ciencia-Ficción* n° 6, 1968, Editopress/Madrid). From this, it is clear that it is Franco's closest adaptation of the American style in thrillers. When the Spanish producer Emiliano Piedra tried to discourage Orson Welles from hiring Jesús Franco as assistant director on **Chimes at Midnight**, he invited him to a screening of this film. It turned out to be fatal mistake for, with its crooked politicians and dark characters, **Rififi** has an undeniable **Touch of Evil** atmosphere which must have pleased Welles.
LB



Spanish poster for Rififi en la Ciudad.

55 Days at Peking

USA 1963
Director: Nicholas Ray
P Samuel Bronston Prod
Sc Philip Yordan Bernard Gordon · **Doph** Jack Hildyard Manuel Berenger **M** Dimitri Tiomkin 154 mn Technicolor Technirama
Cast Charlton Heston, Ava Gardner, David Niven, John Ireland, Leo Genn.

In the various interviews Franco has given, he rarely fails to mention his long conversations with Nicholas Ray during the shooting of this film, on which he worked as production assistant. However, Franco's name is not listed in any credits I have consulted, so he probably had a very minor job.
LB

El Llanero

Spain 1963
Director Jesus Franco
P Julian Esteban for S A Big 4 Madrid (**P mgr** Francisco Romero) **Sc** Nicole David = Nicole Guettard = Nicole Franco J Franco, based on a novel by David Khunne = J Franco **Doph** Emilio Foriscot (**Asst** Jorge Herrero Martin) **E** Angel Serrano **M:** Daniel J. White (Ed. Carrousel/Paris, songs by Los Machucambos) / **Art d** (and miniature sets) Tony Cortes - Antonio Cortes **Ma.** Paloma Hernandez **C** Humberto Cornejo / **Hair** Paloma Fernandez 90 mn B&W Wide screen
Cast José Suarez (José Mendoza, alias The Jaguar), Silvia Sorente (Lolita), Roberto Camardiel (Juano), Manuel Zarzo (Carlos, alias El Caronte) Todd Martens/Fr = Todd Martin (Lieutenant Alberto Kalman), Georges Rollin (Col. Saltierra), Los Machucambos (three revolutionaries) Roberto Font (Father Francisco), Marta Reves (Ines Saltierra), Félix Dafauce (Col. Mendoza), María Vico (Marina the maid), Xan das Bolas Beny Deus Alicia Altabella, Elsa Zabala/Fr = Elsa Cabade Guillermo Mendez Albertina Escobar, Francisco Serrano, Rafael Hernández, Jose Riesgo, Mike Brendel Guillermo Vera Antonio Padilla, Tito García, Antonio G Cara, Emilio Gutierrez Caba

Alternative titles Fr **Le Jaguar** / It **Sfida Selvaggia**

Note Released on video (letterboxed) in France by Go Vidéo (Étoiles et Toiles Collection), shown on cable TVE Internacional (Spain).

Venezuela, province of Madero, 1863, during the last years of the civil war. Colonel Saltierra takes possession of Colonel Mendoza's hacienda, killing him and his family. Happily, Juano, a servant, escapes with Mendoza's youngest son, José. Years later, Saltierra rules over the region with an iron fist, though his authority is constantly undermined by a mysterious character called "The Jaguar" and his revolutionary companions. Thanks to Lolita, the lovely barmaid of the soldiers' saloon, The Jaguar knows most of the army's movements. In fact, he is José, come to avenge his father's death. One day, José meets Inés, Saltierra's daughter, and falls in love with her. She is promised to Lieutenant Kalman, but The Jaguar won't let the wedding go ahead...

Despite Franco's assertion that he never directed a Western: "I would have loved to, but in America of course... with James Stewart... that would have been all right, with real Americans who have that relaxed way of moving. But doing it in Spain, with the Almería Gypsies... Dear God... I can just see their berets on under their Stetsons—I really mean it! They strut like bullfighters and ride horses like picadors. I can't believe in it for a second, so how could I have tried to make someone else do so?", **El Llanero** is pretty close to the Western genre. Although Franco intended to make a drama with an action background—and the film does have a lot of gunfights and chases—it is mostly centred on the characters' love affairs.
This is George Rollin's last role, he died the following year after a respectable career begun in 1935, ranging from Abel Gance, France's most celebrated film-maker, to comic film director Émile Couzinet, her most obscure one.
For Sixties pop music fans, it is also the opportunity to see the Latin American band Los Machucambos. Silvia Sorente as the seductive dancer with a hot temperament shows less of her abundant charms than in **Castle of Blood** made the same year in Italy, but still gives a charming performance. Altogether, **El Llanero** is a curiosity which is good enough to deserve a place in any Sixties video collection.
LB



*Belgian poster for **El Llanero**.*

El Extraño Viaje

Spain 1964
Director Fernando Fernán Gómez
P Pro Artis Iberica Impala S.A. & Izaro Film/Madrid
Sc Manuel Ruiz Castillo, Pedro Beltrán // **Doph**: José F. Aguayo // **M** Cristobal Halffter 98 mn - B&W.
Cast Carlos Larrañaga (Fernando), Lina Canalejas (Beatriz), Tota Alba (Doña Ignacia), Sara Lezana (Angelines), Jesus Franco (Venancio), Rafaela Aparicio (Paquita).

In a peaceful little village near Madrid the inhabitants slowly awaken to the evolution and sexual liberation of the sixties, with the exception of Venancio, Ignacia and Paquita, brother and sisters, who live a secluded life. The eldest of three, Ignacia, terrorizes her childish and hysterical siblings until one night Venancio, shocked and angered by her beating of Paquita, attacks her with a bottle and accidentally kills her. A few minutes later, Ignacia's estranged lover Fernando arrives on the scene. The trio hide Ignacia's body in a wine barrel in the cellar and, to cover up the crime, they plan the strange journey of the title in which Fernando will impersonate the late unlamented…

Fernando Fernán Gómez has dished up a very bizarre comedy indeed with this film. Franco plays the part of the chubby Venancio in the first half of the film, giving a delightful performance, cowering at the slightest noise and gobbling greedily at his food.
"I was first contacted by Fernán Gómez, an old friend, for the part of the younger sister (*sic*), but it was eventually given to Rafaela Aparicio. I was delighted for her and, when shooting actually started, I found myself playing the brother. I enjoyed playing him and I believe I did a good job. I have played major roles in other films, such as **El Misterio del Castillo Rojo**, **Exorcisme**, **Downtown** and a film by Peter Schamoni (**Deine Zärtlichkeiten**) in which the other main part was played by Bernhard Wicki . . ." (in *DeZine* n° 4). The film is also a vitriolic comment on Spanish attitudes and manners; its dark humour keeps it very up to date and it deserves wider recognition.
LB

El Secreto del Doctor Orloff

Spain 1964
Director: Jess Frank = Jesús Franco
P: Fernando Somoza for Leo Films/Madrid
Sc J. Franco, David Coll USA = Nick Frank based on a novel by David Khunne = J. Franco // **Doph**: Alfonso Nieva/USA = Alphonse Niell/Fr = Alphonse Nieve // **E**: Angel Serrano/USA = Andy Serran / **M** Daniel J. White USA = Daniel Williams (Perla Cristal's songs by Fernando García Morcillo) // **Art d**: José Antonio de la Guerra / / **Ma**: José Echevarría // **Asst d**: Jesús Balcázar // 92 mn cut from 99 mn - B&W - Wide screen.
Cast Hugo Blanco USA = Hugh White (Andros the robot), Agnès Spaak (Melissa) José Rubio USA = Joseph Raven (Juan Manuel, Melissa's boyfriend), Marcelo Arroita Jáuregui/USA = Mike Arnold (Prof. Fisherman/Fr = Dr. Conrad Jekyll), Daniel Blumer, Pastor Serrador/USA = Patrick Long (Inspector Klein), Luisa Sala (Inglud Fisherman), Perla Cristal (a cabaret singer), Manuel Guitián/USA = Louis Goodman (Ciceron the butler) Mer Casas (the pianist's girlfriend) Rafael Hernández, Marta Reves (a stripper, Andros first victim) Jose Truchado Juan Antonio Soler USA = John Anthony, Magda Maldonado USA = Mary Maldon Fr = Magda Mac Donald, Javier Rivera, Julio Infiesta, Ramon Lillo, Julia Toboso, Maribel Hidalgo, Jesus Franco (the pianist)

Alternative titles USA-TV **Dr. Orloff's Monster** (88 mn) WG. **Die Geliebten des Dr. Jekyll** Fr **Les Maitresses du Dr. Jekyll** (86 mn) It **Le Amanti del Dr. Jekyll**.

Note. Released on video in France by Broadcast Général Vidéo.

Holfen, Austria. Doctor Conrad Fisherman is unhappy in his marriage since discovering that his wife, Inglud, is having an affair with his brother, Andros. The Doctor is working on controlling the human mind and body, and the key to his success is given to him by his dying friend Dr. Orloff. Dr. Fisherman first murders Andros by turning him in a robot that obeys an ultra-sonic signal, then, bitter about his unfaithful wife, Dr. Fisherman decides to take his revenge by killing women, mainly strippers or nightclub performers. Everything is going to change when his niece, Melissa, comes to visit him during the Christmas holidays…

"Dr. Orloff's Secret" is a curious horror film into which Franco packed as many sexy scenes (nightclub acts and girls in transparent nighties) as possible. Technically, as with all his black and white films, it is perfect, but plot-wise, it is obvious that Franco merely strung together a number of elements he had already used in the past, such as the "soulless creature", a clone of **The Awful Dr. Orlof**'s Morpho, and relied on the numerous nightclub shows and murders to constitute the film. Agnès Spaak (not to be confused with her sister Catherine), seen three years earlier in Max Pécas' **Sweet Ecstasy/Douce Violence**, is totally inexpressive which may explain why she emigrated to Italy after making this film. She is to be seen in the Italian films **Love Factory** (1965), and **Better a Widow** (1968). Except for Marcelo Arroita Jáuregui, most of the cast of **El Secreto del Doctor Orloff** is clumsy and doesn't improve this unbalanced story. For reasons unknown, the French distributor (the same as for **La Muerte Silba un Blues**) renamed Dr.



Silvia Sorente in ***El Llanero*** *(1963).*



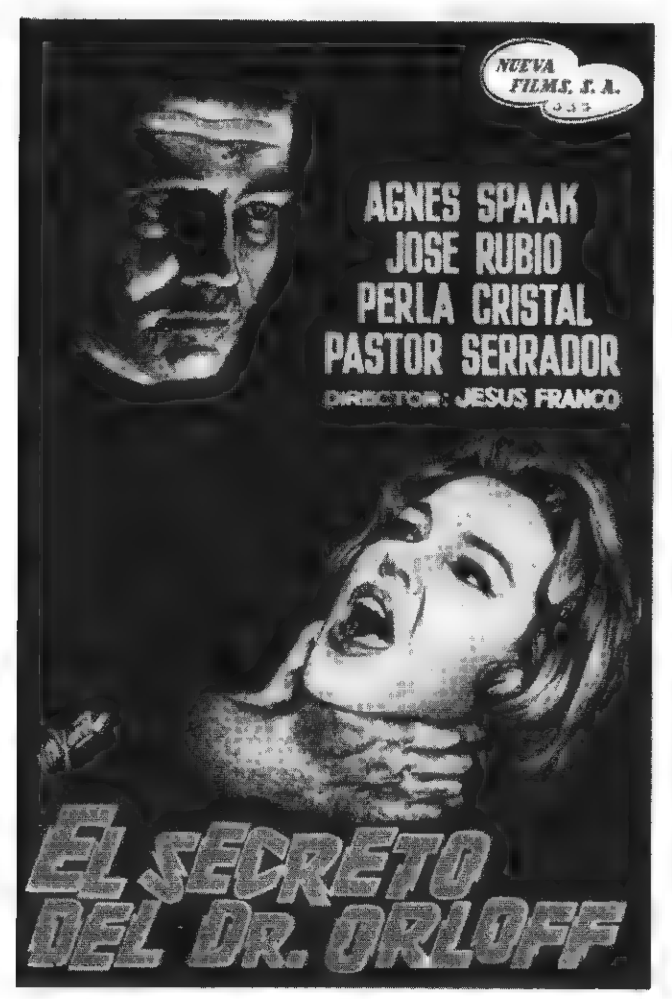




Facing death: Estella Blain in **Miss Muerte** (1965).

Fisherman Dr. Jekyll and released the film as "The Brides of Dr. Jekyll". **Dr. Orloff's Monster**, as A.I.P. TV titled the film for the US market, is too confused in styles to be enjoyable; the human robot theme is much more fun in Franco's later **Cartes sur Table**.

LB



Spanish publicity leaflet for ***El Secreto del Dr. Orloff***

The Pop Art Years 1965-1967

Miss Muerte (Sp) / Dans les Griffes du Maniaque (Fr)

Spain/France 1965
Director: Jesús Franco
P: Michel Safra for Hesperia/Madrid, Serge Silberman for Speva and Ciné-Alliance/Paris (**P mgr**: Henri Baum, José Alted, Luis Laso, Eric Geiger, **Asst p**: Luis Busch, Odette Darrigol)
Sc: David Khunne = J. Franco, Jean-Claude Carrière; based on a novel by David Khunne = J. Franco // **Doph**: Alejandro Ulloa (**Asst**: Clemente Manzano) // **E**: Jean Feyte // **M**: Daniel J. White // **Asst d**: Gaël de Milicua, Luis Revenga, R. Demolliere // **Art d & St**: Antonio Cortés // **Ma**: Francisco Ramón Ferrer // **Script**: Nicole Guettard = Nicole Franco // 87 mn - B&W.
Cast: Estella Blain (Nadia, aka Miss Muerte), Mabel Karr (Irma Von Zimmer), Fernando Montés (Dr. Philip Fraser/USA = Dr. Brighthouse), Guy Mairesse (Franz Bergen), Marcelo Arroita Jáuregui (Dr. Moroni), Howard Vernon (Dr. Vicas), Lucía Prado (Barbara, Dr. Zimmer's assistant), Antonio J. Escribano (Dr. Zimmer), Cris Huerta (Dr. Kallman), Angela Tamayo (Juliana), Mer Casas (Sandra Moroni), Daniel J. White (Insp. Daniel Green), Rafael Hernández (Insp. Green's assistant), Vicente Roca (tribunal assistant), Ana Castor (June Van Bocken, the hitch-hiker), José María Prada (a policeman), Jess Frank = Jesús Franco (Inspector Tanner).

Alternative titles: USA/GB: **The Diabolical Dr. Z / Dr. Z and Miss Death / Miss Death and Dr. Z** // WG: **Das Geheimnis des Doktor Z.**

Note: the American print credits Henri Baum as director instead of production director, and though Alberto Dalbes appears in the credits he is not present in the film itself. The French synopsis says this film is in "Scope", but, judging by the video, it looks as though it was shot at a standard 35 mm ratio.

Holfen, Austria. Franz Bergen, a dangerous criminal, escapes from prison and is captured by Doctor Von Zimmer for use as a guinea pig for his experiments. The Doctor has discovered a way of annihilating human personality, but when he presents his theory to the Medical Board, he is so ridiculed that he collapses with a heart attack. His daughter Irma swears to continue his work and avenge his death by killing Vicas, Moroni, and Kallman, the three doctors on the Board she considers to be responsible. To achieve this, she takes control of the mind and body of a beautiful night club dancer, Nadia, whose stage name is Miss Death. The first victim is Vicas. Nadia meets him on a train and invites him to her compartment where she slits his throat with her long, poisoned, razor-sharp nails. After her next victim is found, Inspectors Tanner and Green begin investigating the mysterious murders and, helped by Nadia's boyfriend, Dr. Philip Fraser, they follow Irma's bloody trail...

Considered a "lost" film in Europe, the only version available today is released by an American public domain video company. Despite the low-quality duplication, we can still enjoy this film, the most gloomy one Franco ever made. The black and white photography reinforces the nightmarish atmosphere of this surrealistic tale of surgical revenge. All the clinical horrors—like the long needles used as mind-control devices, for example and especially the auto-surgery operation scene, with its mechanical arms attached to the operating table—make this film a classic horror masterpiece. Much more effective than **The Awful Dr. Orlof**, the story is as captivating as Miss Blain's generous anatomy which is beautifully highlighted by her net body-stocking and a dark cloak. Sadly, this actress committed suicide in 1981, thus ending a declining cinematographic career which included singing and script writing.
Apparently, a scene showing Dr. Moroni's murder was edited out (at least from US prints) but stills of it have survived. Franco fanatics will note references to **The Awful Dr. Orlof** (eg. Dr.



Spanish publicity leaflet for ***Miss Muerte.***

Zimmer is "inspired" by the late Dr. Orlof's theories and has a second house in Hartog). Jesús has a cameo as an insomniac police inspector, father of newborn triplets (an allusion to his three earlier black & white horror films?). Franco used the same basic story (here co-written by France's most highly praised scriptwriter, Jean-Claude Carrière) for his **Sie Tötete in Ekstase** (1970).
LB

La Isla del Tesoro

Spain 1965
Director: Jesús Franco
P: Emiliano Piedra
Sc: Orson Welles, based on the novel *Treasure Island* by R. L. Stevenson // **Doph**: Jorge Herrero Martín, Javier Pita // **Asst d**: Juan Esterlich
Cast: Orson Welles, Kim Burfield, Jean Lefebvre, Tony Beckley, Jim MacIntosch, Keith Baxter, Fernando Rey.

Not to be confused with the 1971 version produced by Harry Alan Towers, credited to John Hough in English language prints and to Andrew White (aka Andrea Bianchi) in overseas release prints. The present film was begun by Franco with the collaboration of Orson Welles, but was sadly never finished. For a long time rumour had it that some footage was used as stockshots for the Towers version, which also stars Welles, but this has never really been confirmed. Since Emiliano Piedra, Franco's producer, died recently we are never likely to know what became of the results of the few days shooting.
LB

Campanadas a Medianoche (Sp)/ Chimes at Midnight (Sw)



*German ad for **Campanadas a Medianoche***

Spain/Switzerland 1965
Director: Orson Welles
P: Emiliano Piedra for Internacional Film/Madrid and Alpine/Basle
Sc: Orson Welles, based on the plays of William Shakespeare // **Doph**: Edmond Richard // **M**: Alberto Lavagnino // 119 mn - B&W.
Cast: Orson Welles (Jack Falstaff), Jeanne Moreau (Doll Tearsheet), Margaret Rutherford (Mistress Quickly), John Gielgud, Marina Vlady, Keith Baxter, Norman Rodway, Walter Chiari, Tony Beckley, Fernando Rey.

Franco was hired as second unit director for the four-month shooting schedule (mostly in Barcelona, Salamanca and Madrid). For him, it was an opportunity to discover Orson Welles' credo of "living for filming rather than filming for a living". He took this so much to heart that from that moment he was to start a prolific career with a non-stop shooting rhythm and a unique gimmick: making two, or even three films with the budget provided for one.
LB

Da 077 Intrigo a Lisbona (It) / 077 Intrigue à Lisbonne (Fr) / Misión Lisboa (Sp)

Italy/France/Spain 1965
Director: Tulio Demicheli
P: Frederic Aycardy for Hesperia Films/Madrid, Terra Film/Rome, Speva Films/Paris
Sc: David Khunne = Jesús Franco, José Byones, Juan Cobos, Monica Felt/Sp = Tulio Demicheli from a story by D. Khunne // **Doph**: Angelo Lotti // **M**: Daniel J. White // 83 mn - Eastmancolor - Techniscope.
Cast: Brett Halsey, Fernando Rey, Jeanne Valérie, Marilú Tolo, Daniel Ceccaldi, Alfred Mayo, Francesca Rosano.

Alternative titles: GB: **Espionage in Lisbon** // WG: **Agentenfalle Lissabon**.

Spy movie for which Franco rewrote his **La Muerte Silba un Blues**.

Cartas Boca Arriba (Sp) Cartes sur Table (Fr)

Spain / France 1966
Director: Jesús Franco
P: Michel Safra for Hesperia Films/Madrid, Serge Silberman for Speva Films & Ciné-Alliance/Paris (**P mgr**: Luis Laso Moreno, Henri Baum, **Asst p**: Ricardo Bonilla)
Sc: J. Franco (adaptation & dialogue by Jean-Claude Carrière) // **Doph**: Antonio Macasoli, Roger Delpuech // **M**: Paul Misraki // **E**: Marie-Louise Barberot // **Asst d**: Pierre Lary, Luis Revenga // **Art d**: Jean A. d'Eaubonne, Carlos Viudés // **Ma**: Emilio Puyol, Regina Ortiz Sesé // **C**: Cornejo, Manolita Iglesias // **St**: Tomás Fernández // **Sp ef**: Manuel Baquero // **Hair**: Mercedes Guillot // **Script**: Lucia Martín // 94 mn - B&W.
Cast: Eddie Constantine (Frank Froebe aka Al Pereira/USA = Al Peterson), Francoise Brion (Lady Cecilia Addington-Curtis), Sophie Hardy (Cynthia Lewis), Fernando Rey (Sir Percy), Alfredo Mayo (Chief Inspector Baxter), Marcelo Arroita Jáuregui (the bearded spy, Olsen), Vicente Roca (Lee Wee), Ricardo Palacios (Hermes, the fat Mexican), Dina Loy (lonely girl at the hotel bar), Antonio J. Escribano (Hayman, the Chief Commissioner), Mara Lasso (Juliette, a robot-like prisoner), Ramón Centenero, Aida Powers, Angel Menéndez (Baxter's assistant), Antonio Padilla, Antonio Pica, Lorenzo Robledo, Gene Reyes (Chang Howe), Lemmy Constantine (Agent X3), Jesús Franco (a pianist).

Alternative titles: USA TV: **Attack of the Robots** // WG: **Karten auf den Tisch** // It: **James Clint Sfida Interpol**.

Note: Although some sources list Manuel Vidal in the cast he doesn't appear in the film.

The world is being shaken by a series of VIP murders. The killers are described as young dark-skinned men wearing strange glasses. The police capture one of them but can't get anything out of him. In trying to escape, the suspect is shot and, as he dies, his face turns marble-white. Meanwhile, C. I. Baxter of Scotland Yard discovers that every young person to have gone missing in the last two years happens to be Rhesus-negative. The most recent to disappear having been last seen in Alicante, Spain, Baxter decides to send in an agent of the same blood group, Al Pereira, without telling him his real mission, which is to be kidnapped by the organisation behind the crimes so that he can lead Scotland Yard to their hide-out. In Alicante, Pereira meets Cynthia Lewis, the new go-go dancer at his hotel. He is also confronted with an Asiatic spy-ring led by a clever Chinese called Lee Wee, and is soon contacted by Lady Cecilia who, under the orders of her lover Sir Percy, the brain behind the robotized killers, is indeed preparing to kidnap him...

Cartes sur Table is Franco's last black and white film, and not his first colour film as *Video Watchdog* maintains. The film also marks the first appearance of Al Pereira (a name inspired by that of Hollywood art director Hal Pereira). He is played by Eddie Constantine, the American would-be tenor who achieved fame and fortune in a series of films loosely based on Peter Cheyney's Lemmy Caution books. Nevertheless, Al Pereira is Jesús Franco's brain-child, and he has been played by other actors such as Howard Vernon (**Les Ébranlées**, 1972), Franco himself (**Downtown**, 1975) and more recently by Antonio Mayans in a number of Golden Productions films of the late 1980s.

The film is a stylistic mixture that cashes in on the Lemmy Caution action series, while being a rather refined comedy full of witty puns (that, alas, fall flat in foreign dubbed releases) and a piece of allegorical science-fiction reminiscent of Orwell's *1984* in its portrayal of brain-washed youth.

The eminent script-writer Jean-Claude Carrière's contribution works wonders and Franco has rationalized the author's wild imagination into a neat chain of action sequences and fast-moving dialogue. One can also spot Franco as the pianist in the band backing go-go dancer Sophie Hardy (the go-go dancing, but not the band, was cut from the US release). Later on we hear his voice, advertising a Godard film in one of his typical references to his passion for the cinema, coming over the speakers at a bus-stop. He was to re-make the film in colour as **Viaje a Bankok Ataúd Incluido** (1985).

LB



Spanish pressbook for Cartas Boca Arriba.

Residencia para Espías

Working title: **Golden Horn**
Spain/W Germany 1967
Director Jesús Franco
P. Luis Laso for Hesperia Films S.A./Madrid, Karl Heinz Mannchen for Aquila Films/Munich (**Asst p**: Ricardo Bonilla)
Sc Luis Revenga de Ancos, J. Franco, based on the Michael Loggan novel *Leyton et les Châtelaines* // **Doph** Antonio Macasoli (**Asst** Ricardo Andreu) // **E**· Magdalena Pulido, Maruja Soriano // **M** Adolfo Waitzman, Odón Alonso from Turkish traditional music. // **Asst d**. Luis Revenga // **Art d** Antonio Simont // **Ma** Adolfo Ponte, Manuela García Fraile, Tomasa Benito // **C**· Cornejo, Manuela Iglesias, Rosina Fernández // **Se** Carlos Viudés, Rafael Ablanque // **Hair**· Inés Gonzales // **Script**· Angela Cristóbal // **Sp ef**. Manuel Baquero // 90 mn - Eastmancolor - Wide-screen.
Cast: Eddie Constantine (Dan Leyton), Diana Lorys (Janet Spokane), Anita Hoffer (Manon), Tota Alba (Miss Pendleton), Otto Stern (Colonel Spokane), María Paz Pondal (Ilse), Cris Huerta (Willy), Dina Loy (Yasmina), Marcelo Arroita Jáuregui (Omar), Lola Gaos (the janitor's wife), Nora Romo (Lehmann), Antonio J. Escribano (General Chandler), Manuel Vidal, Héctor Quiroga, Pilar Velar, Gonzalo Esquiros // **Additional cast**: Howard Vernon (Captain Hunter), Johanna von Koszian, Wolfgang Preiss

Alternative titles· Fr· **Ça Barde Chez les Mignonnes** // Bel: **Dan chez les Gentlemen** // It: **Les Mignonnes**.

Dan Leyton, an American secret agent, is sent to uncover a network of enemy spies in Turkey. The head of the Espionage Service in Istanbul, Colonel Spokane, believes the key to the enemy spying lies in a young women's residence which the American authorities have opened in Istanbul. Dan is sent as a sergeant to investigate and is placed under the orders of Commander Pendleton, who turns out to be a terribly authoritarian woman. To help Dan, the Americans also send in Marion, one of Dan's girlfriends, as a teacher. The key to the mystery in fact turns to be Colonel Spokane's frivolous wife, Janet, who appears unwittingly to be an important part of the enemy espionage plan...

Made back to back with **Cartas Boca Arriba**, but this time in colour, "Boarding house for spies" sorely lacks Jean-Claude Carrière's clear style. It is enjoyable for its Istanbul locations, but the plot is both difficult and uninteresting to follow. It looks as though Franco and Eddie Constantine (the co-producer) gathered together as many starlets as they could and hastily invented a story to put them in and relay a bunch of gags. Diana Lorys is perfect as an exuberant bitch trying to seduce Eddie

who, as usual, didn't overstretch his acting talents or his Lemmy Caution routine.
Compared to Eddie's previous vehicles, the film lacks action and this is probably why Franco shot additional sequences the following year. Actor Michel Lemoine said in an interview: "I was acting in a very dreamlike film by Franco, **Necronomicon**, in Lisbon. One morning Franco hires four guys, gives them each a machine gun and starts filming them then and there. The gunfight lasted for three days and had nothing to do with **Necronomicon**, so we were puzzled. Franco replied imperturbably that it was part of a dream sequence . . ." (in French *Vampirella* n° 9). During the making of the same film, he also shot a sequence with Howard Vernon dying on the famous metal stairs leading to the upper part of Lisbon, but omitted to tell Howard that this was for a different film. When Howard found out he rightly got furious and almost took the matter to court. He apparently gained a "lifelong" contract with Franco in exchange. **Ça Barde chez les Mignonnes** ("Rumpus at the pretty girls' pad"), the French version of this film (not released until 1969), seems to be the only version containing the Howard Vernon sequence, for it is absent from the Spanish one shown on US Spanish-language TV channels. It also seems that more sequences were shot for a proposed German release (Constantine was a box-office star there), but it hasn't been shown there yet and has in fact become almost "invisible" everywhere.
LB

*Spanish pressbook for **Residencia para Espias***

Lucky, el Intrepido (Sp) / **Agente Speciale L. K.: Operazione Re Mida** (It) / **Lucky M. Füllt Alle Särge** (WG)

WG working title: **Unternehmen Midas**
Spain/Italy/W. Germany 1967
Director: Jess Frank = Jesús Franco

P: José Luis Jerez for Atlantida Films & Dauro Films/Madrid, Explorer Films & Fono Roma/Rome, Artur Brauner for Telecine/Berlin (**Exec p**: Luis Méndez, José Frade)
Sc: José Luis Martínez Molla, J. Franco, Julio Buchs, Remiglio del Grosso // **Doph**: Fulvio Testi (**Asst**: Jorge Herrero Martín) // **E**: Antonietta Zitta // **M**: Bruno Nicolai (Ed. G.E M.) // **Asst d**: Luis Revenga // **Art d & St**: Carlos Viudes // **C**: Peris Hermanos // **Stills**: Magdalena López, Aldo Rossi // 91 mn (Sp), 94 mn (It) - Technicolor - Techniscope.
Cast: Ray Danton (Lucky), Dante Posani (Michael), Rosalba Neri (Yaka, the Albanian police commander), Barbara Bold (Miss Cony Candy), Beba Loncar (the Russian Spy), Teresa Gimpera (Cléopatra), Manuel Vidal, Cándida Losada, Marcelo Arroita Jáuregui (Gold Glasses), Antonio Sempere, Vicente Roca, Héctor Quiroga, María Luisa Ponte (Linda), Jesús Franco (the messenger/Zoltan, the man on the train).

Alternative titles: USA-TV: **Lucky the Inscrutable** // Fr: **Opération Re Mida / Corrida pour un Espion** (provincial title).

Secret agent Lucky the Inscrutable is summoned by the powerful financial multinational, Arcangel, to locate a counterfeiting factory. A scientist named Gold Glasses has perfected a process to produce phony money. Following a lead, Lucky goes to Rome and in the process picks up a sidekick named Michael. They meet a "Man in White" near the Coliseum who informs them that the factory they seek is in Diglas, Albania. Michael locates a small aircraft which flies them in to where they can parachute safely. No sooner do they find the factory, than they are captured by the military police. Their commander, a beautiful but sexually repressed brunette, Yaka, falls under Lucky's charm and allows the two men to escape. They discover Gold Glasses has escaped with the counterfeit plates to a Caribbean island and follow him there. At the local hotel, they, along with a bubble-headed blonde dancer, are captured by Gold Glasses and taken to yet another money counterfeiting factory. Lucky and his motley group get the upper hand (and the plates) leaving Gold Glasses to burn to death, along with his printing presses. In a quick turn of events, Michael tries to steal the plates and the go-go dancer is revealed to be Colonel Franz, a master of disguise formerly with the SS. In the ensuing struggle, Franz is shot and both Lucky and Michael are caught in an explosion. A voice over by Lucky explains that the film company ran out of money and couldn't afford a better ending.

This is definitely one of my favourite Franco films. An excellent tongue-in-cheek spy romp. Franco and his fellow scriptwriters keep things at a fever pitch. The late Ray Danton as Lucky the Inscrutable is perfect, with his marvellous take off on Bond and Co. Always getting himself into hot water through his heroic and reckless actions, Lucky explains, "I'm not as stupid as I look". He's a Jack of all trades and master of none, but that doesn't slow him down. He thinks of himself as a master of disguise but no matter where he goes, everyone sees through them him (even in Albania, people on the street ask him to "Come in and meet the family"). This along with other feats of incompetence, are running jokes throughout the film. The actresses are all beautiful to look at, with Teresa Gimpera as the mysterious Cleopatra and especially Rosalba Neri as the sexually frustrated head of the military police. Franco uses comic book panels around the edge of the frame to pay homage to the film's origins (and even uses word balloons instead of dialogue in some scenes!). Another outstanding feature is Bruno Nicolai's Pop Art-influenced musical score. Very much a product of its time, the bouncy opening theme helps to set the film's tone. However, when called for, Nicolai also included the local folk music (the Albanian sequence), further enhancing the film's playful mood. Franco appears as

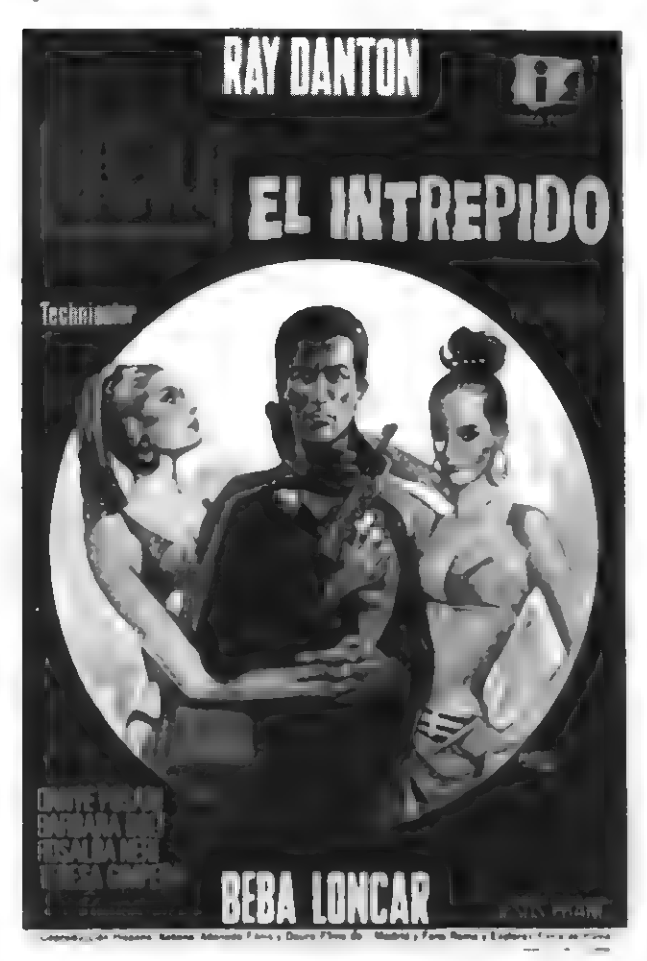








a hobo on a train who gives Lucky a cigarette and then betrays him to the Albanian police. For pure entertainment, this film is hard to beat and proves what a truly golden era the sixties were to Jesús Franco's career.
Craig Ledbetter



Spanish poster for ***Lucky, el Intrepido***

Necronomicon - Geträumte Sünden

W. Germany 1967
Director: Jess Franco = Jesús Franco
P: Pier A. Caminecci for Aquila Films/Berlin (**Assoc p**: Adrian Hoven = Peter Hofkirchner, Robert Gaffron, **P mgr**: Karl Heinz Mannchen, **Asst p**: Robert Busch)
Sc: P. A. Caminecci, J. Franco // **Doph**: Franz X. Lederle, Jorge Herrero Martín // **E**: Frizzi Schmidt // **M**: Friedrich Gulda's *Music for Four Soloists and a Band*, Jerry Van Rooyen (arrangements & orchestra) // **Art d**: H. Peter Krause, Carlos Viudés // **Ma**: Irmgard Forster // **C**: Karl Lagerfeld (for Janine Reynaud) // **Asst d**: Juan Estelrich // **Stills**: Howard Vernon // 84 mn - Eastmancolor.

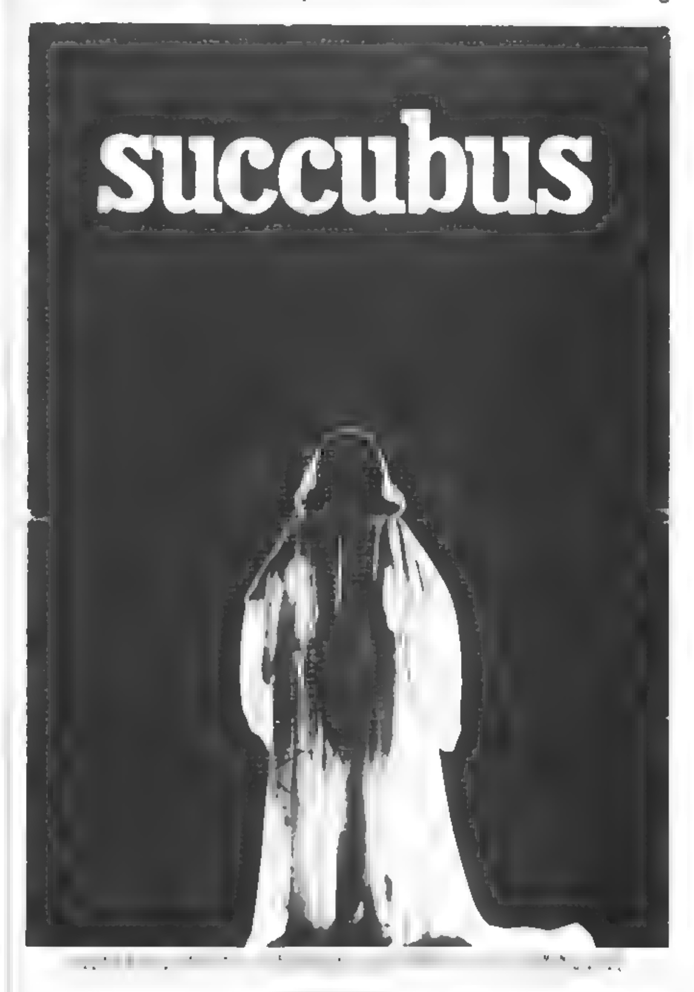
Cast: Janine Reynaud (Lorna Green), Jack Taylor (William Francis "Bill" Mulligan), Howard Vernon (Admiral Kapp), Michel Lemoine (the man controling Lorna), Nathalie Nord (Bella/Olga), Pier A. Caminecci (Hermann), Adrian Hoven = Peter Hofkirchner (the psychiatrist, Ralf Drawes), Américo Coimbra (the crucified actor), Lina de Wolf, Eva Brauner, Daniel J. White (Lorna's pianist).

Alternative titles: USA: **Succubus** // Fr: **Necronomicon (Succubus)** // It: **Delirium**.

Note: Shot in Lisbon (Portugal) and Berlin (W. Germany). Released on video in West Germany by Zenith. Worldsales by Atlas International/Munich.

For her Lisbon nightclub act, Lorna Green performs a sado-masochistic ritual in which she alternately tortures and fondles her "victim" before pretending to kill him. Lorna is influenced by a stranger who goads her into her acts; and though she is counseled by her psychiatrist and comforted by her lover and manager, Bill Mulligan, Lorna becomes less and less able to distinguish reality from fantasy. She attends an orgiastic party where she meets Bella whom she will really murder...

Necronomicon is strikingly different from Franco's previous films. It is a dreamlike tale of weird behaviour in which sex and death are inseparable. In an exercise in self-analysis, Franco exposes his fantasies and fears. A classic analyst's word-association sequence between Howard Vernon and Janine Raynaud is revealing: Charlie Mingus?—anger; Justine?—love; religion?—Gomorrah; tomorrow?—hell; subconscious?—Marquis de Sade; François Villon?—bitterness; Johann Strauss?—bats; Peter Weiss?—circle; Kafka?—The Castle; Hitchcock?—eyes. To emphasise this surrealistic story, Franco drenched it in a waking-dream atmosphere in which the sunny Lisbon streets are almost empty, only peopled by monks, mourners, dummies come to life and anyone else who might happen by for no logical reason.
Janine Raynaud's androgynous physique and her languorous strips or seductive murders also reinforce the disturbing atmosphere. She is the cornerstone of the film and carries it perfectly, and **Necronomicon** is the best thing that ever happened in her short career. The rest of the cast is almost wiped out by her presence, except for her husband, Michel Lemoine. He has an omnipresent role as the mind controling



US pressbook for ***Necronomicon-Geträumte Sünden***

Lorna's acts (the Devil?), and Franco, in a typical private joke, presents him as the fourth monster after a slow travelling-shot onto Monogram/Aurora horror model figurines, an obvious reference to his part in **Planets Against Us**.
Too peculiar for a general audience, the film had various misfortunes in its release. German production catalogues list it as an 84 mn film but the video release is only 81 mn long (cinema speed conversion taken into account). The American print, though credited as 93 mn in its pressbook, is only 78 mn long, since bits of the first nightclub act (involving a close-up of knife-play in the girl's wound) and part of the final stabbing of Jack Taylor have been cut to obtain the R rating. The film was published as a photo-novel in Italy (*Cinesex*, n° 23, 1970) and it shows a totally different ending (as well as dialogue), in which Janine Reynaud commits suicide instead of being driven back to her castle by Michel Lemoine. Although those scenes may have been culled from another film for the photo-novel, they might also be scenes missing from the video versions. This mystery would deserve to be cleared up by a CDV complete edition since, when the film was shown at the Berlin Film Festival, Fritz Lang himself declared that it was the first erotic film he had watched all the way through because it was a "beautiful piece of cinema".
LB

El Caso de las Dos Bellezas (Sp)
Rote Lippen-Sadisterotica (WG)

Spain/W. Germany 1967
Director: Jesús Franco
P: José López Moreno for Montana S.A./Madrid; Adrian Hoven = Peter Hofkirchner & Pier A. Caminecci for Aquila Films/Berlin (**P mgr:** Karl Heinz Mannchen, Jesús García Gárgoles, **Asst p:** Ramón Escribano)
Sc: J. Franco, Luis Revenga; based on a story by Karl Heinz Mannchen & G. G. Hoffmann // **Doph:** Jorge Herrero Martín, Franz Hofer (**Asst:** Pedro Martín) // **E:** Francisco García Velázquez, Maruja Soriano // **M:** Fernando García Morcillo/WG = Jerry Van Rooyen // **Art d:** Carlos Viudes, Graf Pilati // **Ma:** Manolita García de Ponte // **Asst d:** Luis Revenga // **C:** Hermanos Peris // 92 mn (WG), 88 mn (Sp) - colour - Wide screen.

Cast: Janine Reynaud (Diana), Rossana Yanni (Regina), Adrian Hoven = Peter Hofkirchner (Radeck/Klaus Thiller), Michel Lemoine (Morpho), Chris Howland (Inspector Francis McClune), Marta Reves (Isma, the dancer), Alexander Engel, Manolo Velasco (Albert Cardembuli), Ana Casares (Lida Rainer), Manuel Otero (Freda), Julio Pérez Tabernero, Marcelo Arroita Jáuregui (Inspector Tanner), Pilar Clemens, Milo Quesada (Inspector Marlowe), Claudia Gravi, Jesús Franco (Napoleon Bolivard, the art gallery guard), María Antonia Redondo, Vicente Roca, Elsa Zabala, Ana Puertolas.

Alternative titles: WG-video: **Der Wolf-Horror Pervers / Two Avenging Angels** (re-release) // It: **Sadisterotica**.

Note: Shot in Studio Roma (Madrid), on location in Murcia, Malaga, Alicante, Marbella (Spain) and in Munich (W. Germany). Released on video in West Germany by Zenith, in Spain by Video España S.A. Worldsales by Atlas International/Munich.

The female duo, Diana and Regina, of the "Red Lips" detective agency, is hired to uncover the mysterious disappearances of nightclub dancers and fashion models. The only connection between the cases is strange scratches found at the scene of crime. A track leads the Red Lips to a gallery currently exhibiting the extravagant paintings of Klaus Thiller, a mysterious artist whom nobody has ever seen and whose favourite subjects are death and torture of the female sex. Is it just coincidental that his models resemble the missing girls? After Diana accidentally meets Thiller in a nightclub, he asks her to become his model. Is Thiller the author the crimes, and if so, will the Red Lips be able to get away from this madman unhurt?

Shot back to back with its companion-film **Bésame, Monstruo** and Franco's beautifully haunting masterpiece **Necronomicon**, this tongue-in-cheek detective opus revives his favourite female detective duo, the Red Lips, who made their screen debut in 1960 in **Labios Rojos** (in which they were called Chris & Lola, but are in fact the same characters as the Diana and Regina of the present film). The film is a highly entertaining melting-pot of what might be called the "essence" of Jesús Franco's *œuvre*. There is not only murder, suspense, comedy, horror, crazy plot-twists and eroticism (of course!), but also a large dose of genuine irony, which makes this picture above average in comparison to other examples of the James Bond-inspired craze of the mid-60s. Added to which, Franco's refreshingly childish and subversive black humour is never stupid or vulgar, unlike that of a number of other pictures using the recipe of combined comedy and suspense. **Sadisterotica** is another example of this, along with Franco's equally inspired super-agent movie **Lucky, el Intrepido** (1967). Franco the film-buff echoes the visual delights of the *nouvelle vague*, and the story reminds one of Giorgio Ferroni's **Il Mulino delle Donne di Pietra** (1960). Michel Lemoine's Morpho looks suspiciously like a werewolf and Franco even pays tribute to the pop-art movement in Thiller's paintings. The numerous in-jokes and curiosities make **Sadisterotica** hugely entertaining and likeable, especially for the initiated. Franco's brilliant cameo as the clumsy art gallery guard Napoleon Bolivard is unforgettable, as is Rossana Yanni apologising for being naked, thus giving the camera an excuse to come a bit closer,



*Spanish ad for **El Caso de las dos Bellezas**.*

or Adrian Hoven confessing to Janine Reynaud that he is a completely untalented singer (the joke being that Hoven was the very popular singing star of countless UFA musicals). Jerry Van Rooyen's jazz inspired score is worth a special mention, and perfectly suits the Red Lips' wild adventures. The title-track is especially interesting: a smokey female voice endlessly whispering "Küss mich, Monster", giving the impression that it was originally intended to be in **Bésame, Monstruo** (both mean "Kiss me, monster").
PB

Bésame, Monstruo (Sp)
Küß Mich, Monster (WG)

Alt. WG: **Das Schloss der Gehenkten** // Export title: **Castle of the Doomed / Kiss Me Monster**
Spain/W. Germany 1967
Director: Jesús Franco
P: José López Moreno for Films Montana S.A./Madrid, Pier A. Caminecci & Adrian Hoven = Peter Hofkirchner, Paul Grossi for Aquila Films/Berlin (**P mgr**: Karl Heinz Mannchen, Jesús García Gargoles)
Sc: J. Franco, Luis Revenga, G. G. Hoffmann, L. Monis; based on a story by Karl Heinz Mannchen // **Doph**: Jorge Herrero Martín Martín, Franz Hofer // **E**: Francisco García Velasquez // **M**: Fernando García Morcillo/WG = Jerry Van Rooyen, Paul Grossi (using excerpts from **El Caso de las Dos Bellezas**)// **Art d**: Carlos Viudes, Graf Pilati // 83 mn (Sp), 77 mn (WG) - Eastmancolor - Wide screen.
Cast: Michel Lemoine (Jacques Maurier), Janine Reynaud (Diana), Rossana Yanni (Regina), Adrian Hoven (Eric Vieker/Interpol agent), Chris Howland (Inspector Francis McClune), Carlos Mendi, Marta Reves, Gregorio Mora, Manuel Otero, Ana Casares (the princess), Manolo Velasco, Jesús Franco (man in the Midnight Club), Caroline Rivière (girl in front of the hotel), Barta Barry.

Alternative title: USA: **Kiss Me, Monster**.

Note: Worldsales by Atlas International/Munich.

Diana and Regina, our beautiful Red Lips, are posing as nightclub girls when a messenger arrives with a knife in his back. Before he dies, he gives them a paper with the score of a song written on it. After they have disposed of the corpse, they make a trip to an island where they are confronted with strange people and even stranger hints that they have stumbled onto a deadly mystery. It seems that the late renowned scientist Professor Bertrand had made some very remarkable discoveries in the field of eugenics, and that a number of different groups are after his notes.
Apart from being captured by quasi-feminist lesbians, Diana and Regina are also harassed by some early examples of the doctor's tampering with nature in the form of mutant bodybuilders in red loincloths. There is also a devious character named Eric Vicas who may or may not be a gangster; and the Professor's former assistant, Maurier, also has a hand in the affair. The two sexy detectives do their best to solve the riddle...

This slightly futuristic thriller mixes sci-fi motifs with the colourful extravaganzas of the then contemporary spy thrillers in the James Bond mould. The two wise-cracking protagonists, who always know what to do even in the most desperate situations, also starred in **El Caso de las Dos Bellezas** of the same year. That may be the better movie, though **Bésame Monstruo** also has its moments. The incoherent storyline doesn't matter much because the sense of lunacy in the film is perfectly in tune with its unlikely subject and there's a playfulness of approach that sets it apart from many other low-budget forays into the genre. Franco delights in piling up the most incredible circumstances imaginable, a complicated (but ingenious) musical windmill riddle, the unbelievable mutants, the two leading ladies, who are not above doing a strip show now and then —it all comes together as a lively kaleidoscope of funny ideas.
Janine Reynaud and Rosanna Yanni are absolutely perfect in their combination of mystery and lasciviousness (Reynaud being the smart one, Yanni being delightfully dumb). They are supported by the late Adrian Hoven, Reynaud's real-life husband Michel Lemoine (a good sex-film director in his own right) and Chris Howland (presenter of the first German "Candid Camera") in his **El Caso de las Dos Bellezas** role of McClune, the hapless Interpol agent. Franco has an amusing cameo as a greasy little contact for Diana and Regina who gets stabbed to death. Also remarkable is a very sexy night club strip show with an unknown actress, and a psychedelic band playing "Sock it to 'em, J. B."
This little-known movie deserves much better distribution, as it combines good B-movie craftsmanship (the camerawork is excellent, sometimes evoking *nouvelle vague* images) with an entertaining story. The result is an unpretentious, very likeable movie.
CK



*Spanish poster for **Bésame, Monstruo**.*

Fu-Manchu y el Beso de la Muerte (Sp)
Der Todeskuss des Dr. Fu-Manchu (WG)

USA: **Kiss and Kill / Against all Odds** // GB: **Fu-Manchu and the Kiss of Death / Blood of Fu-Manchu**
Spain/W. Germany/USA/GB 1967
Director: Jess Franco = Jesús Franco
P: Harry Alan Towers for Ada Films/Madrid, Terra Filmkunst/Berlin, Udastex Films Inc./New York, Towers of London/London, Anglo Amalgamated/London (**P mgr**: Tibor Reves, Francisco Romero,

Bob Lynn, Bruno Leder)
Sc: Peter Welbeck = H. A. Towers, Manfred R. Köhler, Ricardo & J. Franco; based on characters created by Sax Rohmer // **Doph**: Manuel Merino (**Asst**: Javier Pérez Zofio) // **E**: Angel Serrano, Alan Morrison/WG = A. Morrison & Waltraut Lindenau // **M**: USA & GB = Daniel J. White/WG & Sp = Hans-Martin Majewski, Gert Wilden // **Art d**: Peter Gasper, Hans Billian // **Ma**: Mariano García (& Stuart Freeborn for Christopher Lee) // **St**: Augusto Lega // **Asst d**: Juan Estelrich, Reynald P. Barros // **C**: Helga Lepinski // **Sp ef**: Jaime Rubio // 88 mn (Sp), 82 mn (WG), 91 mn (USA), 61 mn (GB) - Eastmancolor.
Cast: Christopher Lee (Dr. Fu-Manchu), Götz George (Carl Jansen), Loni Von Frield = Londi Von Friedel (Celeste), Tsai Chin (Lin Tang, Fu-Manchu's daughter), Maria Rohm (Ursula Wagner), Richard Greene (Sir Denis Nayland Smith), Shirley Eaton (Black Widow/ WG = Li Hong), Howard Marion Crawford (Dr. Ronald Petrie), Ricardo Palacios (Sancho López), Isaura de Oliveira (Yuma), Frances Kahn (Carmen), Vicente Sejournant = Vicente Roca (Thomas, the Governor's butler), Marcelo Arroita Jáuregui (the Governor).

Note: Shot on location in Alicante, Barcelona, Madrid (Spain) and Rio de Janeiro (Brazil). Released on video in the USA by NTA Home Entertainment, Trans-Atlantic Video (Hollywood's Best Collection) and Bingo Video, in West Germany by Taurus Video (full screen).

From his underground headquarters in the Amazonian jungle, Fu-Manchu schemes to dominate the world. He has discovered an ancient Inca poison that only affects men, causing blindness, then death. Ten beautiful girls will convey this poison in a "kiss of death" to ten of Fu-Manchu's enemies. The first of these is Sir Denis Nayland Smith of Scotland Yard, and the mission is carried out by Celeste. But Nayland Smith had previously sent Carl Jansen to penetrate the jungle defences of Fu-Manchu's hide-out, and Carl informs him that he has found Fu-Manchu's trail. With the help of Dr. Petrie, Nayland Smith leaves for South America to seek the antidote before it is too late...

Fu-Manchu and the Kiss of Death is Franco's first collaboration with Harry Alan Towers, the legendary producer who spent as much time running away from the taxman as he did making films. Jesús Franco said in an interview: "Jeremy Summers, who directed the third film in the Fu-Manchu series, **The Vengeance of Fu-Manchu**, of which the first two were directed by Don Sharp, was originally supposed to make the fourth and the fifth; but a contract with BBC Television made it impossible for him to take the job. American International Pictures, who had just bought **Necronomicon**, thought I would be right for these films. As is usual with American producers, they called me in the middle of the night to ask me if I wanted the job." (in *Ciné-Zine-Zone*, n° 31). Franco jumped at the chance, since he was virtually black-listed by the A.S.D.R.E.C. (the Spanish directors union), who wrongly considered **Necronomicon** to be a pornographic film illegally shot in Spain, whereas it was actually shot in Berlin and in Lisbon. **Fu-Manchu...** is a spicy adventure film supported by a professional cast. Thanks to its Brazilian settings and bandits, it looks more like a western than a horror film. Ricardo Palacios, as a Pancho Villa look-alike, is delightful and almost wipes out Christopher Lee's somewhat stiff performance. The film also shows numerous starlets in brief attire, and stills have survived of a scene in which a bare-breasted Maria Rohm, arms chained above her head, is about to be bitten by a snake held by one of Fu-Manchu's henchmen. This scene is not in the theatric print nor in the three variations (each of different length and editing) used for video releases in America. The German print is yet another cut—and doesn't show this scene either—with more sex and violence than the American print: girls in chains being tortured, Isaura de Oliveira's longer sexy dance for Ricardo Palacios, Frances Kahn getting her blouse ripped off and being bitten by a snake (alas, not the same snake nor the same girl!). The Spanish print (at least the one recently shown on TV) is the German print minus the sex and violence.
LB



*Spanish poster for **Fu-Manchu y el Beso de la Muerte**.*

The Harry Alan Towers Years 1968-1970

Im Schloss der Blutigen Begierde

W. Germany 1968
Director: Percy G. Parker = Adrian Hoven = Peter Hofkirchner
Sc: Eric Martin Schnitzler, Percy G. Parker = A. Hoven // **Doph**: Jorge Herrero Martín, Franz Hofer // **M**: Jerry Van Rooyen // 85 mn - colour.
Cast: Janine Reynaud, Howard Vernon, Jan Hendriks, Michel Lemoine, Elvira Berndorff.

Alternative titles: USA & GB: **Castle of Lust / Castle of Unholy Desires / In the Castle of Bloody Lust / Castle of the Creeping Flesh / Appointment with Lust.**

According to Howard Vernon, this film, directed by Adrian Hoven (also responsible for the two infamous **Mark of the Devil** torture classics **Hexen bis aufs Blut Gequält** and **Hexen, Geschändet und zu Tode Gequält**), was based on an original script or idea by Jesús Franco.
PB



Producer Adrian Hoven (left) has some convincing reasons for Franco not to go over budget: ***El Caso de las Dos Bellezas*** (1967).



A nice present for Michel Lemoine (left) in ***Bésame, Monstruo*** (1967).

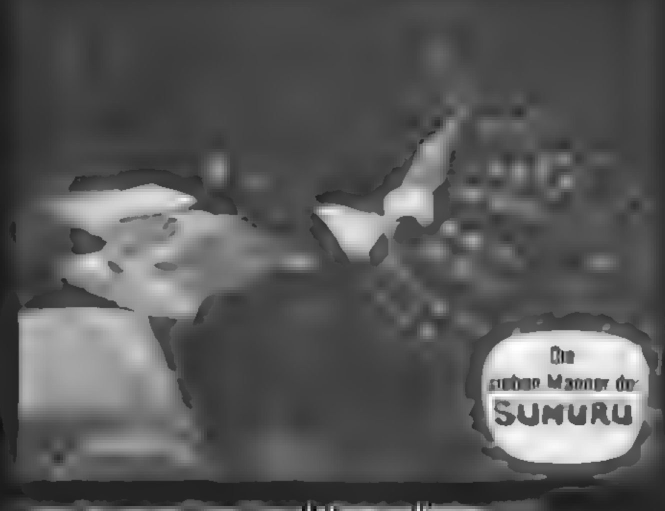
[illegible]








found in any versions.



La Ciudad sin Hombres (Sp) / Die Sieben Männer der Su-Muru (WG) / Sumuru (GB)

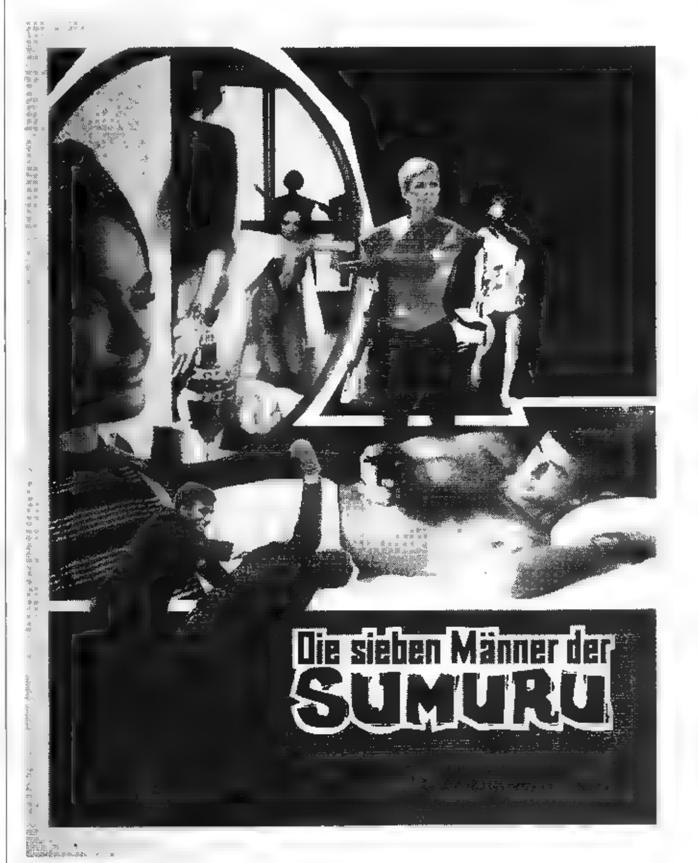
Sp prod: **Rio 70 (Sumuru)** / Alt. USA TV: **The Girl from Rio / Future Women**
Spain / W. Germany / USA / GB 1968
Director: Jess Franco = Jesús Franco
P: Ada Films/Madrid, Terra Filmkunst/Berlin, Udastex Films Inc./New York, Towers of London/London (**P mgr**: Harry Alan Towers, **Exec p**: Bruno Leder)
Sc: Peter Welbeck = H. A. Towers, Franz Eichhorn/WG = P. W. & Karl Leder; based on characters created by Sax Rohmer // **Doph**: Manuel Merino // **E**: Angel Serrano, María Luisa Soriano/USA = Alan Morrison/WG: A. Morrison & Karin Vietinghoff // **M**: Daniel J. White // **Asst d**: Ricardo Franco // **Art d & St**: Peter Manhardt // 79 mn (USA, TV), 84 mn (WG) - Eastmancolor - Wide screen.
Cast: Shirley Eaton (Sumuru/USA = Sumitra), Richard Wyler (Jeff Sutton), George Sanders (Sir Masius), Herbert Fleischerman = Herbert Fleischmann (Carl, Masius' assistant), Maria Rohm (Leslye), Marta Reves (Ulla Rossini/USA = Lori), Elisa Montés (Irene, Masius' girlfriend), Walter Rilla (Ennio Rossini), Valentina Godoy (an Amazon), Beni Cardoso (Yana/WG = Yuma).

Alternative title: It: **Sumurù Regina di Femina**.

Note: Shot in Barcelona (Spain), Rio de Janeiro and other locations in Brazil.

In Barcelona, private detective Jeff Sutton is engaged by the rich banker Ennio Rossini to rescue his daughter Ulla who has been kidnapped by Sumuru. Sumuru is the despotic ruler of Feminia, a town populated by Amazons, in the heart of the Brazilian jungle. She wants to conquer the world and free it from the yoke of man. Jeff flies to Rio de Janeiro and seduces the hotel manicurist, Lesley, who agrees to help him free Ulla. But things became more complicated with the intervention of Masius, an adventurer who has come to Rio to steal Sumuru's gold...

Intended as a sequel to **The Million Eyes of Sumuru** (shot the year before), this film went through a number of tribulations in its distribution. In America it went directly to TV as **Future Women** and Sumuru was inexplicably renamed Sumitra. In Germany it was scheduled for a 1969 release, in Spain, it was announced in the 1971 production year book as **Rio 70 (Sumuru)**, but was finally released in 1972 as "The city without men". Apparently, the film had legal problems with Sax Rohmer's estate which delayed post production, and the German title ("The seven men of Su-Muru") is the only one to keep a reference to the Sax Rohmer character. As with **Fu-Manchu y el Beso de la Muerte**, the US and German versions look like two different films. Some of the same material has been used in both versions, but the editing is so different in each that one wonders whether someone mislaid the "editing script" before the film reached the cutting room (Germany credits a second editor). For someone who sees more than one version, it can be very confusing, with events happening in a different continuity or from a different camera position, even though the overall meaning remains the same. For instance:
—The German version starts with a pre-credit sequence (a naked man tortured by an Amazon) which is used in America as a background to the credits (of course heavily censored via re-framing).
—The American print adds tourist shots of Rio de Janeiro not included in the German version.
—All scenes with Walter Rilla and the hold-up of a bank truck in Barcelona disappeared from the American print (which explains why Rilla is not credited there).
—When the hero (Richard Wyler, already seen in one of the Coplan movies, in the Spanish western **El Precio de un Hombre** and in **The Ugly Ones**) goes to bed with Maria Rohm (Mrs. Harry Alan Towers at the time), we can see her undressing backview through a tinted glass lamp in the USA while the German version uses a closer reverse-shot of this.
—Finally, most torture and love scenes are shortened or zoomed in the USA, as are some belly dancing from the Rio carnival.
George Sanders bears out the last words he wrote before committing suicide ("Dear World, I am leaving because I am bored"). He nevertheless turned in a camp performance which augments his habitual dry humour as when, sadistically snarling, he tortures Maria Rohm while reading a Popeye comic and vultures gather in the sky (a scene shortened in Germany). Shirley Eaton (in her last cinema role to date) spends most of her time changing costumes and wigs.
The futuristic coloured plastic-looking leather outfits of the Amazons combined with a good choice of locations lend impact to the film. But if Franco can work wonders in restricted conditions with small budgets, he is unable (and probably too lazy) to elaborate the stunts enough to make the action scenes a convincing. As a result, the final battle and destruction of Feminia with helicopters, machine guns and explosions is wasted and spoils this spicy adventure film, which is otherwise much more successful than his Fu-Manchu adaptations.
LB



*German title lobby card for **La Ciudad sin Hombres***

99 Mujeres (Sp) / Der Heisse Tod (WG) / 99 Donne (It) / 99 Women (GB)

Alt. WG: **99 Frauen**
Spain/W. Germany/Italy/Great Britain 1968
Director: Jesús Franco

P: Harry Alan Towers for Hesperia/Madrid, Corona/Munich, Cineproduzioni Associate/Rome, Towers of London/London (**P mgr**: Francisco Moreno, **Exec p**: Luis Laso Moreno)
Sc: J. Franco, Peter Welbeck = H. A. Towers/& (It) Carlo Fadda, Milo G. Cuccia // **Doph**: Manuel Merino, Javier Pérez Zofio // **E**: María Luisa Soriano/It = Bruno Mattei // **M** Bruno Nicolai (song by Barbara McNair) // **Asst d**: Juan Estelrich // **Art d**: Santiago Ontañón // **Sp ef**: Adolfo Ponte // 84 mn (Sp), 94 mn (WG), 70 mn (GB), 86 mn (US TV), 108 mn (It) - Eastmancolor.
Cast: Maria Schell (Leonie Caroll), Mercedes McCambridge (Thelma Diaz, the wardress), Herbert Lom (Governor Santos), Rosalba Neri (Zoe, n° 76), Elisa Montés (Helga, n° 97), Maria Rohm (Marie, n° 99), Luciana Paluzzi (Nathalie Mendoza, n° 98) Valentina Godoy (Rosalie, n° 81).

Alternative titles: USA: **Prostitutes in Prison / Island of Despair** (re-edited TV version) // Fr: **Les Brûlantes / 99 Femmes Perverses** (pre-release title) // Bel: **L'Amour dans les Prisons de Femmes**.

Note: Shot in Brazil and Alicante (Spain). Released on video in the USA by Republic Video.

Marie, Helga and Nathalie are condemned to serve a term of imprisonment on an island off the Panamian Coast, once an old Spanish fortress. Thelma Diaz, the sadistic superintendent of the women's prison is in league with Governor Santos, head of the penal colony for men on the other side of the island.
The lives of the women prisoners are made as miserable as possible, and they are only known by their identity numbers. When Nathalie dies of a ruptured appendix after a lengthy agony, Marie is put into solitary confinement for daring to call for help.
Things seem to take a better turn when the sympathetic Leonie Caroll is sent to take over from Thelma, but alas the wicked wardress stays on as her assistant. Together with Helga and Rosalie, another prisoner, Marie decides to escape from this hell...



*Spanish publicity leaflet for **99 Mujeres**, Franco's first entry in the "women in prison" genre*

99 Women is a perfect example of the "women in prison" sexploitation genre with its standard clichés: sadistic wardress, lesbian prisoners, corrupt officials and, of course, the innocent prisoner. Tame in comparison to the others Franco would make for Erwin C. Dietrich at the end of the seventies, **99 Women** has its moments thanks to Mercedes McCambridge's overacting. She is the wardress angrily spiting phrases like "Prison is a place where we perform punishments, not operations" to the prison doctor or "You have no names, only numbers. You have no future, only the past. You have no hopes only regrets. You have no friends, only me" to her incoming prisoners.
Maria Schell spends most of her time in a trench coat in bright sunlight with her eyes permanently brimful of tears. In her autobiography the only thing she could remember about this film was that she tore a ligament during filming, which may explain the dolorous aspect of her performance. **99 Women** has also surfaced on TV in the USA, as **Island of Despair**, in a totally different cut. All the flashbacks, in which the prisoners tell why they were jailed, are replaced by footage obviously not shot by Franco. Every daring, sexy or violent scene has been cut, destroying the *raison d'être* of the film.
Rarely was a film so emasculated, and this version perfectly illustrates the producers' and censors' attitude toward Franco's work. Italian sources give a 108 mn running time which makes the original about 22 mn longer than the US release. Judging from some press materials, it seems that Maria Rohm's flashback sequence was also shortened but there are probably yet more cuts to be discovered...
LB

El Castillo de Fu-Manchu (Sp) / **Die Folterkammer des Dr. Fu-Manchu** (WG) / **Il Castello di Fu-Manchu** (It) / **Castle of Fu-Manchu** (GB)

Alt. GB/USA: **Assignement Istanbul / The Torture Chamber of Dr. Fu-Manchu**
Spain/W. Germany/Italy/Great Britain 1968
Director: Jess Frank = Jesús Franco
P: Harry Alan Towers for Balcázar/Barcelona, Terra Filmkunst/Berlin, Italian International & Atlantida Film/Rome, Anglo Amalgamated & Towers of London/London (**Exec p**: Francisco Romero, Remo Odevaine, **P mgr**: Juan Estelrich)
Sc: Dr. Manfred Barthel, V. Marinucci, Jesús Balcázar; based on a story by Peter Welbeck = H. A. Towers & characters created by Sax Rohmer // **Doph**: Manuel Merino/WG = M.M & Michael Haller // **E**: María Luisa Soriano, John Colville // **M**: Carlo Camilleri, Malcolm Shelby/WG = C. Camilleri, Gert Wilden // **Asst d**: Ricardo Franco // **Art d** Santiago Ontañón // 86 mn (Sp), 85 mn (WG), 92 mn (GB) - Eastmancolor - Wide screen.
Cast. Christopher Lee (Dr. Fu-Manchu), Günther Stoll (Curd Kessler), José Manuel Martín (Omar Pasha), Rosalba Neri (Lisa), Gustavo Re (Dr. Herakles), Werner Abrolat (Melnik), María Perschy (Dr. Ingrid Koch), Tsai Chin (Lin Tang), Herbert Fux = Herbert Fuchs, Richard Greene (Sir Dennis Nayland Smith), Howard Marion Crawford (Dr. Ronald Petrie), Oswaldo Genázzani, Gene Reyes (one of Fu-Manchu's henchman), Ricardo Franco (another of Fu-Manchu's henchmen), Jesús Franco (Inspector Ahmet)

Note: Shot in Istanbul (Turkey) and Barcelona (Spain). Released on video in the USA by Electric Video, Viking Home Video and Trolley Car Record & Filmwork.



Beni Cardoso in **La Ciudad sin Hombres** (1968)



Rosalba Neri has seen better days in **El Castillo de Fu-Manchu** (1968)



Hot legs : Rosalba Neri in ***99 Mujeres*** *(1968).*

The fiendish Dr. Fu-Manchu demonstrates his new invention of turning sea-water into ice by wrecking a liner in the South Atlantic. Sir Denis Nayland Smith, Fu-Manchu's old adversary, is called to the British Home Office after the disaster, and works out that the Doctor's secret headquarters must be in Istanbul. Meanwhile, Fu-Manchu is keeping professor Herakles captive in Istanbul, forcing him to contribute to his evil experiments. As the professor has a heart disease, Fu-Manchu decides that he must have a transplant. For that, he kidnaps Dr. Curd Kessler and his assistant Ingrid Koch. To save the world and his friends, Nayland Smith and Dr. Petrie team up again to defy Fu-Manchu...

It must be admitted that **Fu-Manchu and the Kiss of Death** already bore little relationship to Sax Rohmer's books, but the present film is so distantly related that his work is hardly recognizable—particularly since the story looks as though it is set in the present day. It is also the most threadbare of the Harry Alan Towers' poverty stricken productions; one could even go so far as to say that Christopher Lee's scenes are so very short that they are stockshots from his other Fu-Manchu movie. The editing is as confused as the plot and it appears that Franco lacked the time to shoot all he required. Proof of this—if proof were needed—is the use of black and white stockshots in a colour film—the shipwreck is lifted from Roy Baker's 1958 **A Night to Remember**!
LB



*Spanish poster for **El Castillo de Fu-Manchu**.*

Venus in Furs (USA/GB)
Venus im Pelz (WG)
Paroxismus (...può una morta rivivere per amore?) (It)

Working title: **Black Angel**
Great Britain/USA/W. Germany/Italy 1968
Director: Jess Franco = Jesús Franco
P: Harry Alan Towers for Commonwealth United/London, A.I.P./USA, Terra Filmkunst/Munich, Cineproduzioni Associate/Rome.
Sc: J. Franco, Malvin Wald, Milo G. Cuccia, Carlo Fadda; based on an idea by J. Franco // **Doph**: Angelo Lotti // **E**: Henry Batista, Mike Pozen, Nicholas Wentworth // **M**: Manfred Mann, Mike Hugg (songs interpreted by Barbara McNair) // **Sp ef**: Howard A. Anderson Company // 90 mn (WG), 86 mn (USA) - colour.
Cast: Klaus Kinski (Ahmed Kortobawi), James Darren (Jimmy Logan), Maria Rohm (Wanda Reed, the Venus in furs), Barbara McNair (Rita), Margaret Lee (Olga), Dennis Price (Percival Kapp), Paul Muller (Hermann), Manfred Mann (Jazz-musician 1), Adolfo Lastretti (Inspector Kaplan), Mirella Pamphili, Jesús Franco (Jazz-musician 2).

Note: Shot in Istanbul (Turkey), Spain, West Germany and Italy. The Italian sources credit Hans Bilian as director. Released on video in the USA by NTA Home Entertainement.

Jimmy Logan is a lonely young American jazz musician working in Istanbul. While recovering from a drug induced "trip", he finds the dead body of Wanda Reed washed ashore near his beach bungalow. She had been killed by Percival Kapp, Olga, a lesbian fashion photographer and Ahmed, a sado-masochist.
Time passes and Jimmy has left Istanbul to play in a small club in Rio de Janeiro during the Carnival. Appearing with the band is Rita, a dynamic coloured singer in love with Jimmy and living with him. One evening Venus enters the club. Jimmy is amazed at her resemblance to the dead Wanda...

Franco prefers to call it **Black Angel**, the **Venus in Furs** title having been chosen by A.I.P. to cash in on the success of the similarly titled Massimo Dallamano film. **Venus...** is a perfect example of the psychedelic trend—more popular in the US than in Europe—which may explain why it is still unreleased in France and Spain, for example. For once, the Italian distributor marketed the film properly, subtitling it "Can a dead girl live again through love" and James Darren is the most romantic of the living-dead ever seen, telling the story in flashback, an obvious wink at his **Time Tunnel** TV series.
At first sight, the story is incomprehensible—deliberately so—for by the end it turns out to be perfectly organised. Each piece of Darren's life fits into place, while Barbara McNair punctuates each of Maria Rohm's revenge killings by her "Venus in Furs will be smiling" refrain.
This soberly directed piece proves Franco's mastery of technique (no zoom excesses are to be seen) and continuity. Unfortunately, other A.I.P./Harry Alan Towers vehicles would rarely match the quality of **Venus in Furs**, which is undoubtedly Franco's best film for those producers.
LB

Justine and Juliet (GB)
Marquis de Sade: Justine (WG)
Justine : le Disavventure della Virtù (It)

Sp working title: **Las Dos Bellezas** // Alt. It: **Justine: Ovvero le Disavventure della Virtù**
Great Britain/W. Germany/Italy 1968
Director: Jess Franco = Jesús Franco
P: Harry Alan Towers for A.I.P. Great Britain, Corona Films/Munich, Aica Cinematográfica/Rome, Towers of London/London (**P mgr**: Juan Estelrich)
Sc: J. Franco, Eric Kröhnke, Arpad de Riso & Peter Welbeck = H. A. Towers, based on the novel *Justine* by the Marquis de Sade // **Doph**: Manuel Merino (**Asst**: Javier Pérez Zofio) // **E**: Nicholas Wentworth // **M**: Bruno Nicolai // **Asst d**: Horst Sommer, Ricardo Franco // **Art d**: Santiago Ontañón // 105 mn (GB) cut from 120 mn - colour.
Cast: Romina Power (Justine), Klaus Kinski (Marquis de Sade), Maria Rohm (Juliet), Jack Palance (Brother Antonin), Akim Tamiroff (Mr. de Harpin), Howard Vernon (Brother Clement), Horst Frank (Marquis de Bressac), Harald Leipnitz (Raymond de Briac), Sylvia Koscina (Marquise de Bressac), Mercedes McCambridge (Miss Dubois), Rosalba Neri (Florette), Luis Ciges (Rudolf), Gérard Tichy (the Count), Carmen de Lirio (Mme de Buisson), José Manuel Martin (Victor), Claudia Gravi (Olivia), Serena Vergano (a prisoner), Rosemary Dexter (Claudine), Gustavo Re (Desroches), Oscar Angel Petit (Jasmin), Mike Brandel (Pierre), Jesús Franco (the show presenter).

Alternative titles: USA: **Marquis de Sade: Justine** / Video: **Deadly Sanctuary** (93 mn) // Fr: **De Sade, les Infortunes de la Vertu** (90 mn) // Sp video: **Dulce Justine**.

Note: Shot in Spain. Spanish sources credit Sargon (Vaduz, Lichenstein) as sole production company. Released on video in Great Britain by Video Unlimited, re-released by Screen Indoors, in Spain (unreleased theatrically) by Video Disco, in France by Fil à Films, and in the USA by Monterey Video.

Eighteenth Century France. Justine and Juliet, two sisters left destitute and alone in the world are forced to leave their convent school and make their way to Paris. Juliet quickly establishes herself in Madame de Buisson's brothel, but Justine shuns the place. She is taken in as a servant by Monsieur de Harpin, a miserly innkeeper.
Falsely accused of stealing a brooch, Justine is arrested, and sentenced to hang. In prison she meets a murderess, Madame Dubois, who enlists Justine's unwilling aid in an escape plan and then takes the girl along with her. Justine's innocence excites the lust of Mme Dubois' henchmen and, fleeing again, she is befriended by Raymond de Briac, a painter, who shelters her until pursuing soldiers trace her to his home.
Fleeing once more, Justine is going to fall in the clutches of perverted homosexual Marquis de Bressac and, later, into those of a monastery dedicated to the pursuit of pain and pleasure whose abbot is Brother Antonin...

Although **Justine** is rarely shown in its complete version of about two hours, it is one of Franco's most popular films to date. In the first place because Franco gathered together a cast of stars, but also because he tailored the film for the general public, despite the Marquis de Sade's sulfurous reputation and much to the disgust of a number of his fans.
The long version of the film even come close to being a Hollywood romantic epic thanks to the clever use of the exteriors (the Guëll park in Barcelona and the Sant Bárbara castle in Alicante). Unfortunately, Romina Power in the principal role utterly lacks "star" quality, and somewhat dims the memory of her father Tyrone's ability with her gawky performance and stupid expression. In fact she appears so idiotic that the spectator can be forgiven for assuming that the tortures of which she is the victim are richly deserved, which works against the point of the film. Romina was imposed by the producers at the last minute (Rosemary Dexter was originally to have played the part), and it looks very much as if Franco took a wicked pleasure in making her appear ridiculous. Luckily Romina's movie career was short-lived and she moved on into the world of Italian pop songs. The most indelible memory of the film is Jack Palance, playing a monk, in a long static shot in which he indulges in a delirious mystical monologue about the quest for pleasure through pain, which he half-improvised... or else it was due to a powerful hallucinogenic substance!
LB



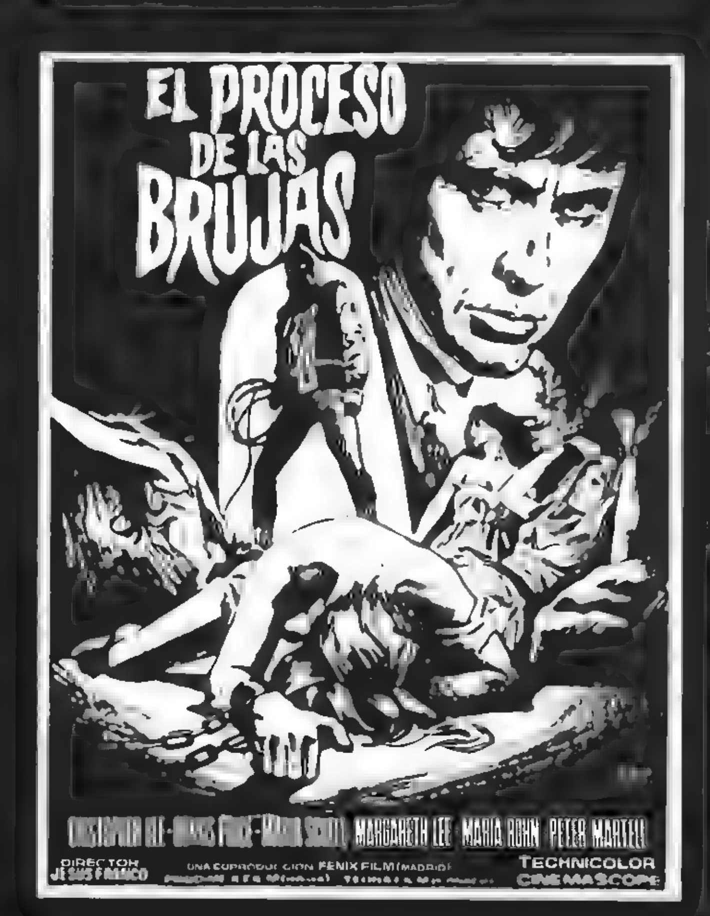
*French publicity leaflet for **Justine and Juliet***

Der Hexentöter von Blackmoor (WG)
El Proceso de las Brujas (Sp)
Il Trono di Fuoco (It)

Alt. Sp: **El Juez Sangriento** / Alt. It: **Il Giudice Sanguinario**
W. Germany/Spain/Italy 1969
Director: Jess Franco = Jesús Franco/WG = J. Frank Manera
P: Terra Filmkunst/Berlin, Fénix Films/Madrid, Prodimex/Rome
Sc: Anthony Scott Veitch, Michael Haller, J. Franco, Enrico Columbo; based on a story by Peter Welbeck = Harry Alan Towers (WG dialogue: K. H. Brunnemann) // **Doph**: Manuel Merino/It = Emanuelle di Cola // **E**: Derek Parsons & G. Peterman/Sp = María Luisa Soriano/ It = M. L. Soriano & Feruccio Massimi/USA = Derek Parsons // **M**: Bruno Nicolai // **Asst d**: John Thompson/It = Alberto Chianella // **Art d**: G. Sanabria/USA: George O. Brown = Jack

Caressing the Black Angel: Dannis Price and Maria Rohm in **Venus in Furs** (1968).

*Christopher Lee in **Der Hexentöter von Blackmoor** (1969).*



*Spanish ad for **Der Hexentöter von Blackmoor** (1969).*



*Christopher Lee in **El Conde Drácula** (1969).*

Taylor // **Sp ef** Aureliano Renzetti // 82 mn (WG), 87 mn (SP), 98 mn (It) · colour · Wide screen
Cast Christopher Lee (Lord George Jeffreys), Leo Genn (Earl of Wessex), Maria Schell (Madre Rossa), Margaret Lee (Alicia Gray), Maria Rohm (Mary Gray), Peter Martell = Pietro Martellanza (Barnaby), Hans Hass Jr (Harry Selton), Werner Abrolat (a soldier), Howard Vernon (Jack Ketch the executioner), José Maria Práda (Palafox), Milo Quesada (Satchel), José Martinez Blanco (Steven Truro), Vicente Roca (the Chief Prosecutor), Diana Lorys (Sally Gaunt, the maid), John Thompson (Jonathan Dickens), Giuly Carr.

Alternative titles USA **Night of the Blood Monster** // GB **The Bloody Judge** // Fr **Le Trône de Feu** (93 mn) // Belg **Le Bûcher aux Sorcieres** // Netherlands **De Sadistische Rechter**.

Note Shot in Spain and Portugal. Dennis Price was originally cast for the part played by Leo Genn. Spanish sources credit Sargon (Vaduz, Liechenstein) as sole production company. Released on video in France by American Video, in West Germany by UFA Video, in Holland by Video for Pleasure.

England, 1685. The unpopular James II has placed the law in the hands of ruthless Lord Chief Justice George Jeffreys who is pursuing the supposed enemies of the crown by accusing them of witchcraft. He is seconded by a perverse and cunning man, Palafox.
Harry Selton, son of the Earl of Wessex, falls in love with Mary Gray, the sister of Alicia, who has been burnt for witchcraft. Harry supports the rebels trying to overthrow James II. When the rebels disembark from Holland, they are defeated. Harry flees with Mary but is captured by Satchel, the Earl's ex-servant and now one of Lord Jeffreys' henchmen, and taken to Taunton, where the trials are held. Mary is also brought to Taunton. There, she tries to save Harry by giving herself to the Judge...

Based on the life of Judge George Jeffreys (1648-1702), "The witches' trial" is a curious mixture of historical reconstruction and erotico-violent display. This explains why the film had a different editing sequence and ending in every country where it was shown. Besides the usual censorship cuts, a number of more or less clothed scenes were shot simultaneously. For example the German version includes a sequence in which Maria Rohm and Hans Hass make love naked in some straw whereas they are semi-clothed in the French version!
Thus the German version is the sexiest and its editing is much tighter (shorter battle scenes, for instance), but the biggest difference is the ending. In the French and Spanish versions a terrified Lord Jeffreys watches a hanging from his cell window, and the film ends with a resonant voice-over of the last lines of the death sentence. In the German version, Lord Jeffreys is hung and taken down from the scaffold still half alive, and then beheaded by his own ex-executioner.
The English language version (released on video in Holland) picks up the Spanish ending and adds a scene in which Jeffreys collapses onto his bed after witnessing the hanging and confesses his sins to the Earl of Wessex before dying of a heart attack... In any case, none of the endings are historically correct, the real Lord Jeffreys died of an unspecified illness in his prison cell.
LB



*French poster for Franco's witchhunt vehicle **Der Hexentöter von Blackmoor***

El Conde Drácula (Sp)
Il Conte Dracula (It)
Nachts Wenn Dracula Erwacht (WG)

Spain/Italy/W. Germany/Liechtenstein 1969
Director Jess Franco = Jesus Franco
P Alexandre Hacoen, Frank Rintestein, José Clement Martin for Fénix Films/Madrid, Filmar Cinematografica Rome, Corona Film/Munich, Harry Alan Towers for Towers of London/Vaduz
Sc Milo G. Cuccia, Dietmar Behnke, Carlo Fadda, Eric Kröhnke, Augusto Finocchi, J. Franco and Peter Welbeck = H. A. Towers; based on the novel *Dracula* by Bram Stoker // **Doph** Manuel Merino, Luciano Trasatti // **E** It = Bruno Mattei WG & Sp = G. Reinecke, Maria Luisa Soriano GB & USA = Derek Parsons // **M**: Bruno Nicolai (Ed. Gemelli) // **Asst d** Giacomo Gramegna GB & USA = John Thompson // **Art d** Emilio Zago, Karl Schneider GB & USA George O. Brown = Jack Taylor // **Ma** Gerry Fletcher (& Stuart Freeborn for Christopher Lee) // **C** José Marilli // **St** Emilio Zago // 100 mn (Sp) colour · Wide screen
Cast Christopher Lee (Count Dracula), Herbert Lom (Professor Van Helsing), Klaus Kinski (Renfield), Paul Muller (Dr. Seward), Jack Taylor (Quincey Morris), Fred Williams (Jonathan Harker), Soledad Miranda (Lucy Westenra), Maria Rohm (Mina Harker), Teresa Gimpera (crying mother), Franco Castellani, José Martinez Blanco, Emma Cohen (a vampire), Moisés Augusto Rocha, Jesús Puente, Jeannine Mestre, Jesus Franco (Van Helsing's butler)

Alternative titles USA/GB **Count Dracula** // **Bram Stoker's Count Dracula** (98 mn) // Fr **Les Nuits de Dracula** // Finland video **Verenhimoinen Dracula**.

Note Shot in Tirrenia studios and Barcelona (Spain). Extracts were also used in Calvin Floyd's **In Search of Dracula** (Sweden 1971). Released on video in the USA by Republic Home Video, in France by FM Vidéo (Collection Miroir de l'Étrange) re-released by Clones Vidéo and Métropole Home Video, in Italy by Avo Film, in Canada by Propulsion, in Finland by Magnum Video.

Jonathan Harker is travelling to Borgo Pass, where he expects to see Count Dracula about the purchase of a property. The peasants he meets along the way are very disturbed when they learn of his destination. A woman tries to warn him of the danger, but he takes no notice. After a freezing coach trip, he reaches Castle Dracula. The Count reveals himself to be a good host, albeit a little irascible. That night Harker has a nightmare about three female vampires who quarrel over him, before the Count himself sends them away. He soon discovers that his host is a creature of the night and dangerous.
Harker decides to escape but falls into a deep faint in the process. When he comes round, he finds he is in Budapest, at Dr. Van Helsing's clinic. The doctor, who has studied vampirism, listens carefully to Harker's story. One of Van Helsing's patients, Renfield, also happens to be a victim of Dracula's. When Harker's fiancée Mina and her friend Lucy arrive, all hell breaks loose...

This vampire movie was intended to be the most faithful adaptation to date of Bram Stoker's famous 1897 novel. Although it falls a little short on this level, it does include at least one idea from the book which has been regrettably abandoned in most other adaptations: the grief-stricken mother, crying desperately for her abducted baby outside the castle gate (later, Harker hears a baby crying in his nightmare).
The portrayal of Dracula is also good and very unusual. He starts as a stiff, white-haired old man, whose hair darkens with each new blood "transfusion". This concept, which is in tune with the atmosphere of the novel, has never been more forcefully explored. It is enhanced by Christopher Lee's towering screen presence, supported by camerawork which almost seems haunted by his charisma, making him the centre of attention whenever he is on screen. His performance once again makes one wonder why he so hated being identified with this role, which he has played so often and so well. Here he outstanding despite the mediocre production values, proving that he is the definitive Count Dracula.
Although the film obviously had an above-average budget by Franco standards, it was still not enough to put it on the level of the Hammer productions of the time. There are many elements that look decidedly cheap: fake bats, plastic spiders etc. There are also some inconsistencies in the script: in one scene, Van Helsing has a stroke and is forced into a wheelchair; a few sequences later he just rises from it, as if nothing had happened! Some camera shadows also betray a regrettable lack of care.
Those objections aside, one has to admire the picture's many good points: Franco manages to create some very atmospheric tableaux (Harker's coach trip to Castle Dracula is one superior example), evoking a sense of menace very different from other films of this type. Franco's vision of Stoker's story is one of the most poetic, clearly showing that he's a very personal director with a great imagination.
There are a number of versions of **El Conde Drácula**. The German version is sadly missing about fifteen minutes, mainly the coach trip, one of the most beautiful episodes in the movie. The soundtrack is also differently arranged. Footage of minor importance is missing from the Italian print, making the British version the most complete one available. Although flawed and not the masterpiece Franco had hoped for, this is a fascinating movie both for its intentions and for its many virtues.
CK

*Spanish poster for **El Conde Drácula***

Cuadecuc (Vampir)

Spain 1969
Director: Pedro Portabella
P: Films 69
Sc: P. Portabella, Joan Brossa // **Doph**: Manuel Esteban (**Asst:** Pere Joan Mentura) // **M**: Carlos Santos // **Asst d**: Anni Settimo.

This is a Spanish documentary about the making of **El Conde Drácula**, directed by young film maker Pedro Portabella who engaged Christopher Lee to team up with him for another film called **El Umbraculo** the following year (unfortunately rarely to be seen).
LB



*Soledad Miranda during the shooting of **Cuadecuc / El Conde Drácula***

Cuadrilátero

Spain 1969
Director: Eloy de la Iglesia
P: Federal Pictures Int./Madrid
Sc: Antonio Fos, Bautista Lacasa // **Doph**: Leopoldo Villaseñor // **M**: Jesús Franco, Daniel J. White // 90 mn - colour - Wide screen.
Cast: José Legrá, José María Prada, Rossana Yanni, Dean Selmier, Gérard Tichy, Irene Daina, J. Félix Montoya, Pilar Casino.

"Square Ring" is a melodrama set in the boxing underworld for which Franco co-signed the music.

Deine Zärtlichkeiten

W. Germany 1969
Director: Peter Schamoni
P: Peter Schamoni for Stella Film & Rinco Film/Munich
Sc: Esteban López, based on his novel // **Doph**: Michael Ballhaus // **M**: Roland Kovac // 92 mn - colour.

Cast: Doris Kunstmann, Ulli Lommel, Bernhard Wicki, Irene Söderberg, Julio Pinheiro, Charlotte Kerr, Heinz Meier, Maria Schamoni, Jesús Franco.

A drama shot in Ibiza in which Franco briefly appears to ogle at a naked girl.

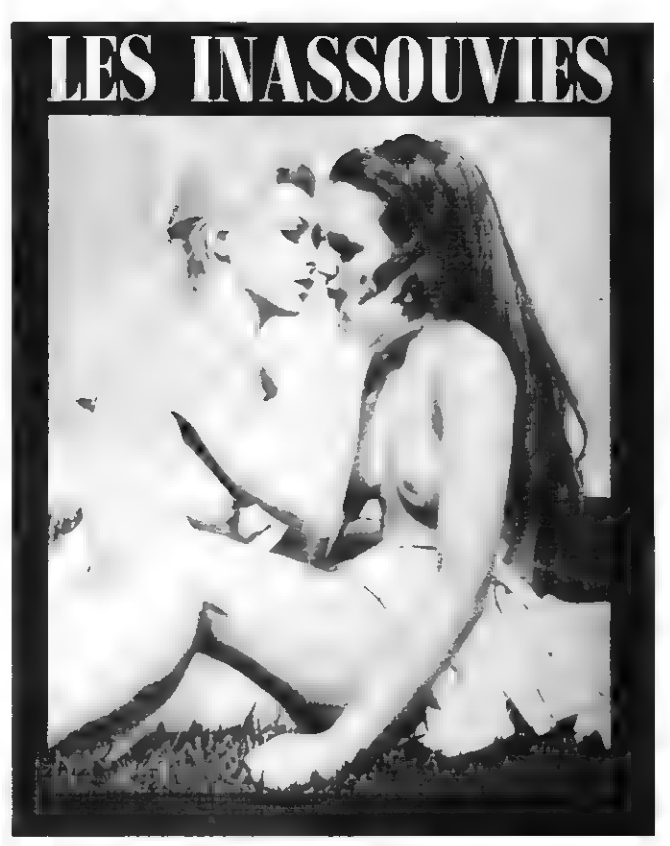
Die Jungfrau und die Peitsche (WG)
De Sade 70 (Sp)

W. Germany/Spain 1969
Director: Jess Franco = Jesús Franco
P: Harry Alan Towers for Hape/Munich, Balcázar/Barcelona and Alpha
Sc: Peter Welbeck = H. A. Towers, based on the novel *Philosophy in the Boudoir* by the Marquis de Sade // **Doph**: Manuel Merino // **M**: Bruno Nicolai (Ed. Gemelli) // **Stills**: Karl Bayer // 91 mn - colour.
Cast: Marie Liljedahl (Eugénie de Mistival), Maria Rohm (Mme de St. Ange), Jack Taylor (Mirvel), Nino Korda (Roches), Herbert Fuchs (Hardin), Paul Muller (M. de Mistival), Anney Kablan (Augustin), María Luisa Ponte (Mme de Mistival), Colette Giacobino (Colette) Kathy Lagarde (a servant), Uta Dahlberg (Thérèse), Christopher Lee (Dolmancé, the narrator).

Alternative titles: USA: **Eugenie... the Story of her Journey into Perversion** // GB: **Philosophy in the Boudoir** // Fr: **Les Inassouvies**.

A lovely young woman, Madame de Saint-Ange, rests during the hot siesta hours, turning the pages of the Marquis de Sade's *Philosophy in the Boudoir*. Through his words she relives a horrible but compelling ritualistic human sacrifice. Suddenly the telephone rings. Madame de Saint-Ange confirms to Eugénie de Mistival, a teenage friend, that she is expected for the weekend. At a clandestine appointment, Madame meets Eugénie's father, and gives herself to him on the condition that he allow his daughter to visit Madame's private week-end island.
On the remote island, Eugénie meets Madame Saint-Ange's lover, Mirvel, ostensibly Madame's brother, and between them they lure her into their bedtime games. Soon a group of bizzarely-clad guests arrives to witness the drugged Eugénie's surrender to further acts of simulated cruelty. When Eugénie awakes, uncertain as to the reality of it all, she discovers the corpse of the housemaid, whom Mirvel has sadistically murdered. Eugénie struggles with Mirvel and kills him. The strange guests return and overpower Eugénie, intent on completing the ritual, but their leader, Dolmancé, gives the girl a chance to save her life...

This film was shot on the same Spanish island location off the Barcelona coast as **La Isla de la Muerte** (USA = **Island of the Doomed,** GB = **Blood Suckers**), which explains why **Eugenie...** has erroneously been given the working title **La Isla de la Muerte**. Some of the same props were used for both films, and judging by a photo published in *Psychotronic* n° 40, the same clap-boards were used as well—nothing like adding to the confusion! Franco was inspired by *Philosophy in the Boudoir* several times: **Eugénie de Sade** made the following year which is often confused with this one, **Plaisir à Trois** (1973), **Cocktail Spécial** (1978) a hardcore remake, and **Eugenie, Historia de una Perversión** (1980). Unfortunately the present film had not yet surfaced on the international home video market and has never had a re-release.
Here is a possible explanation given by Christopher Lee: "I suppose it's part of an actor's life to appear in every kind of picture...I simply didn't realize what kind of picture I was getting into. The whole thing was very distasteful. George Sanders was to have done it but for some reason, he was not able to. Then a distinguished German actor was hired. On arriving in Barcelona, where the picture was made, he received word his wife had been killed in an accident. So someone on the production rang me up and asked me if I would come to Barcelona and do it on Saturday afternoon and Sunday, and then go back home. The part was that of Dolmancé, who narrates the story. I saw no reason not to do it: after all, George Sanders and the German actor had accepted, so I went to Barcelona.



French pressbook for ***Die Jungfrau und die Peitsche***

Six months later I was walking along Old Compton Street, in London, and to my dismay, I saw this film advertised at the kind of cinema that only shows exploitation films. It seems that after I had left, they shot a lot of similar scenes in which everybody took their clothes off… This was the only occasion on which I asked for my name to be removed from the credits." (in *The Films of Christopher Lee*, Scarecrow Press, 1983). It would indeed be hard to show a Christopher Lee movie without mentioning his name!

LB

Eugénie (De Sade)

Working titles **Eugénie de Franval / Eugénie Sex Happening**
[illegible]
Director Jess Franco (= Jesus Franco)
P Karl Heinz Mannchen for Prodif Ets. Vaduz
Sc J. Franco, based on a novel by the Marquis de Sade **Doph** Manuel Merino **E** [illegible] Ambach **M** Bruno Nicolai **Ed** Gérard [illegible] **Script** Nicole Guettard (= Nicole Franco) 95 mn/85 mn Eastmancolor
Cast Susann Korda (= Soledad Miranda) Eugénie Radeck, Paul Muller Albert de Franval Radeck, André Montchal (= Andrés Monales) [illegible] Alice Arno (= Marie-France Broquet) [illegible] photo model, Karl Heinz Mannchen the nightclub compere, Franco Manera (= Jesus Franco), Alma Tanner

Alternative titles Fr **Eugénie de Franval** [illegible] **De Sade 2000**

Note: Shot in West Germany. Worldsales by [illegible] Montreal (Canada). French version post synchronised by Yves Coste

Eugénie Radeck lives with her widowed father, a writer, in the suburbs of Berlin. One day, she discovers the true character of her father who is a sadist of a devilish perversity. Instead of being shocked, she becomes his accomplice and they plan to commit a perfect crime together. They decide to kill an unknown photo model who works in a non-professional studio in Berlin…



*Canadian sales flyer for **Eugénie**.*

Eugénie is much more than a mere sexploitation movie, it is a dissertation on the impalpable frontier between good and evil. It is one of the best evocations of the atmosphere of the Marquis de Sade's stories, brilliantly carried by the icy demeanour of Paul Muller as the initiator of forbidden pleasures. Soledad Miranda is placed on a pedestal by Franco's indiscreet camera and the film makes one regret her premature death all the more. Were it not for its voyeuristic side, **Eugénie** would have been a perfect commentary on death and pleasure which could have lifted it out of the X film circuit to which it was confined.

LB

Sex Charade

Working title **Le Labyrinthe**
[illegible]
Director Jesus Franco
P Prodif Ets. Vaduz
Sc J. Franco **Doph** Manuel Merino **M** Bruno Nicolai [illegible]
Cast Susann Korda (= Soledad Miranda), Jack Taylor, Howard Vernon, Maria Khon (= Maria Rhum), Diana Lorys, Paul Muller

The radio announces that a a sadistic maniac who has killed several people has escaped from a hospital. Anne, who lives alone in a cottage close to the hospital, listens to the news flash with anxiety. Time passes and everything seems to be all right, but suddenly, the maniac forces his way into the house through a window. He calms her and explains that he won't harm her. He only wishes to stay there for the night, and is waiting for his friends to fetch him at dawn. In order to keep awake and make sure Anne won't call the police, he forces her to tell him a story. Almost unconsciously, Anne tells an allegorical transposition of her actual situation. It is the story of a young girl, held prisoner by cruel savages, who escapes and returns to civilisation. But once back in society, she misses her experiences as a prisoner and tries to get back to captivity. It is early dawn and



*Canadian sales flyer for **Sex Charade**.*

*Some habits never change: Christopher Lee as Dracula in **El Conde Drácula** (1969).*



*Fred Williams is about to lose more than just his blood to Dracula's vampire brides, including Emma Cohen (center) in one of her first role in a Franco film : **El Conde Drácula** (1969).*



*Spanish ad for **El Conde Drácula** (1969).*

Howard Vernon and Alice Arno in **Plaisir à Trois** (1973).



[illegible]

the fugitive falls asleep listening to Anne's story. She looks at him and, dispite what she experienced in her story, kills him with an instinctive gesture of revenge and hate.

Unfortunately never released, this film is yet to be "discovered", especially as this synopsis leads us to believe that it is quite different from what Franco did both before and after.
LB

Les Cauchemars Naissent la Nuit

aka **Les Yeux de la Nuit/Los Ojos de la Noche**
Liechtenstein 1970
Director: Jess Franco = Jesús Franco
P: Prodif Ets./Vaduz
Sc: J. Franco // **Doph**: José Climent // **M**: Bruno Nicolai // colour.
Cast: Diana Lorys, Jack Taylor, Colette Jack, Paul Muller, Susann Korda = Soledad Miranda, Maria Rohm.

Cincia meets Anne when she is a dancer at a night club in Zagreb (Yugoslavia). She invites Anne to live in her house and promises to make a star out of her. Anne gladly accepts the offer, but pretty soon, life in Cincia's apartment becomes really strange. She doesn't understand what is happening to her and she has the sensation of slowly going mad. Doctor Paul Vigas is called in to examine her and tries to comfort her. However, he still harbours certain doubts about her mental health. Anne confesses that she has the impression of leading a double life. She no longer knows if she really commits the horrible murders she sees in her nightmares or if she is only dreaming.
In reality, Anne is the victim of Cincia's hypnotic control. Cincia and the doctor have committed a jewelry hold up and are using Anne to get rid of embarrassing witnesses and partners. To end her mental sufferings, Anne kills herself. Paul, taken by remorse, avenges Anne by killing Cincia.

*Canadian sales book for **Les Cauchemars Naissent la Nuit***

Only released in Belgium, this variation of the **Miss Muerte** story (a nightclub dancer unconsciously commits murders for somebody controlling her) has become virtually invisible since this limited release. Franco used the same story three years later for his own production of **Los Ojos Siniestros del Dr. Orloff**. Local critics writing about **Les Cauchemars Naissent la Nuit** found that "the vague screenplay in the crime novel vein was only a pretext for showing scenes of a dubious nature with excessive nudity". It is also true that Belgium is probably the most prudish country in Europe: even sex magazines are sold with stickers to cover genitalia! When asked (in *Vampirella* n° 13) what had been his smallest budget to date (in 1973) Franco named this film.
LB

Christina Princesse de l'Érotisme (Fr) Una Vergine tra i Morti Viventi (It)

Fr working titles: **Le Labyrinthe / A comme Apocalypse / La Nuit des Étoiles Filantes** / Fr. re-release: **Une Vierge chez les Morts-Vivants** / Fr video: **Zombi Holocaust** // Alt It: **I Desideri Erotici di Christina / Exorcismo per una Vergine**
Liechenstein/Italy/France 1971
Director: Jesús Franco
P: Prodif Ets./Vaduz, J. K. Films, C.F.F.P./Paris (**P mgr**: Karl Heinz Mannchen)
Sc: J. Franco Manera (Fr. dialogue: Paul d'Alès) // **Doph**: José Climent // **M**: Bruno Nicolai, J. Franco // **Ma**: Elisenda Villanueva / / **E**: Pierre Belair // colour.
Cast: Christina Von Blanc (Christina Downtown), Britt Nichols, Paul Muller (Ernesto, Christina's father), Howard Vernon (Uncle Howard), Jesús Franco (Basilio), Rose Kienkens, Anne Libert (Queen of the night), Rosa Palomares **Additional cast for erotic inserts**: Alice Arno = Marie-France Broquet, Pierre Taylou, Waldemar Wohlfaart, Nadine Pascal.

Alternative titles: USA video: **Virgin Among the Living Dead** // WG: **Eine Jungfrau bei den Lebenden Toten** / video: **Eine Jungfrau in den Krallen von Zombies** // Sp: **Los Sueños Eróticos de Christine** / video: **Una Virgen en Casa de los Muertos Vivientes**.

Note: Released on video in France by BGV, Sweet Home Vidéo, Vidéociné (Collection Budget), in West Germany by Horror Festival, in Italy by Antoniana Home-Video and M3 Video, in Great Britain by Careyvision (Horror Theatre Collection) and Iver Film Services, and in the USA by Wizard Video.

On the death of her father, Christina is summoned to a small village in the British Honduras for the reading of his will. She arrives at the family home to meet her peculiar aunts and her uncle Howard. Her nights at the secluded mansion are soon filled with her father's ghostly apparitions, unexplained supernatural occurrences and strange manifestations. Are Christina's experiences real or a bizarre nightmare? The girl plunges deeper into the unknown as her family's dark secrets engulf her in a whirlpool of horror...

One the most widely distributed of Franco's films, "Christina queen of sex" is also one of the most worked-over of his films. Originally a *nouvelle vague* style horror film, it was first presented at Cannes Film Festival. When Robert de Nesle's Comptoir du Film Français released it theatrically three years later, softcore inserts for the X market had been added. Of course, the new footage badly distorted Franco's original concept. Worse was still to come... In the early eighties Eurociné bought back the world copyright and hired director Jean Rollin to shoot several zombie scenes to replace the softcore footage. This version, which better fitted the sales title, **Virgin Among the Living Dead**, is the one now available on

video in the U.S. and some European countries. An Italian distributor even released the film in an edited version mixing in one of Jean Rollin's vampire films as **Exorcismo per una Vergine** (the poster showed a drawing of Vincent Price in **Diary of a Madman**!). Apart from these aberrations, **Christina...** is a delightful dark comedy in which Franco demonstrates, once again, his passion for the cinema as he turned this horror comedy into a Godard-like mock-surrealist film.
LB



*Canadian sales brochure for **Christina Princesse de l'Érotisme***

The Peak Years 1970-1973

Vampyros Lesbos - Erbin des Dracula (WG) Las Vampiras (Sp)

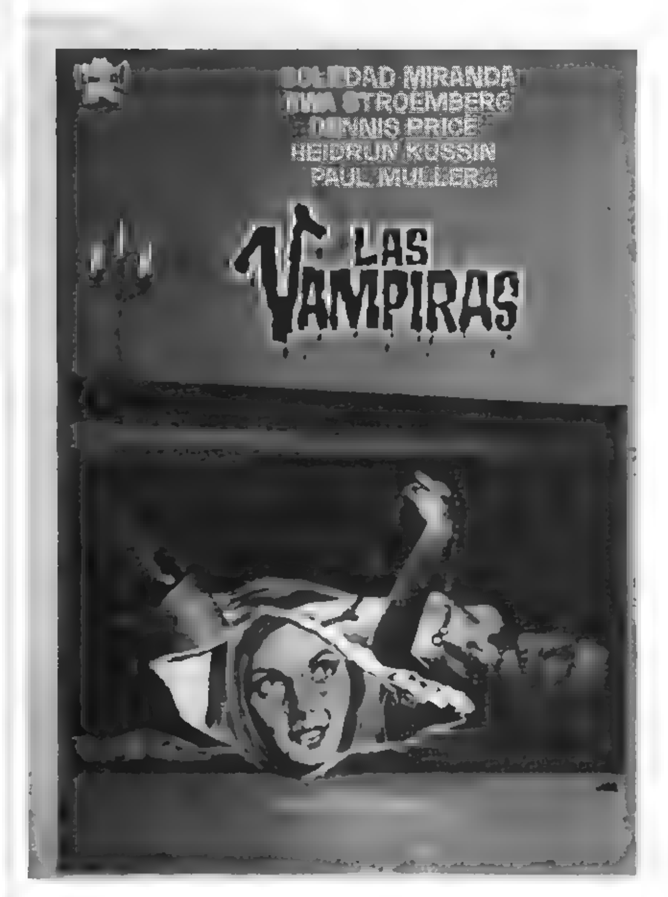
WG working titles: **Vampiros Lesbos / Im Zeichen der Vampire / Das Mal des Vampirs / Schlechte Zeiten für Vampire** // Sp working title **El Signo del Vampiro**. Export. **Heiress of Dracula**
W. Germany/Spain 1970
Director: Franco Manera = Jesús Franco
P: Artur Brauner for Telecine/Berlin, Arturo Marcos for Fénix Films/ Madrid (**Exec p**: Rudolph Hertzog Jr., **P mgr**: Karl Heinz Mannchen) **Sc** J. Franco Manera, Jaime Chavarn / **Doph** Manuel Merino (**Asst**: Javier Pérez Zofio) // **E**: Clarissa Ambach, M. L. Soriano // **M**: Manfred Hübler, Siegried Schwab and Paul Grassel/ Sp = Manfred Hübler and David Khunne = J. Franco // **Asst d**: Ani Settimo de Esteva, Rudolf Hertzog // **Art d**: Karl Meyerberg // **Ma**: Paloma Fernández // **Sp ef**: Manuel Baquero // 89 mn (WG), 82 mn (Sp) - Eastmancolor - Wide screen.
Cast Susann Korda = Soledad Miranda (Princess Nadine Korody/ Sp = Nadia de Uskudar), Dennis Price (Dr. Alwin Seward/Sp = Dr. Howard), Ewa Stroemberg (Lucy Westinghouse/Sp = Alice), Viktor Feldmann (Omar, Lucy s boyfriend), Jose Martinez Blanco (Morpho), Paul Muller (Dr. Steiner, Linda's psychiatrist), Heidrun Kussin (Agra), Michael Berling (Dr. Seward's assistant), André Montcall = Andrés Monales, Jesús Franco (Memeth, the hotel night-porter).

Alternative title: Fr: **Sexualité Spéciale**

Note: Shot in Istanbul (Turkey), Alicante and Barcelona (Spain) and Berlin (W. Germany). Released on video in West Germany by Toppic and in Spain by VDI. Worldsales by Cine-International/ Munich.

Young American Lucy Westinghouse is beset by strange dreams about a young brunette. Lucy is unable to fight off this mysteriously voluptuous vampire. One day, as part of her job at a lawyers' office in Istanbul, Lucy is sent to the Islands of Asia Minor to deal with princess Nadine Korody's inheritance. As soon as she gets there, Lucy is brutally confronted with the land and its terrifying inhabitants. The woman in her dreams turns out to be the princess and in the days that follow Lucy will experience terror and passion in Nadine's embrace...

Loosely based on Bram Stoker's short story *Dracula's Guest*, Franco's second collaboration with prolific B-film producer Artur Brauner and his Telecine company (still mainly recognized for their output of Wallace *Krimi* films) is among the most fascinating, powerful and gripping efforts in Franco's *œuvre* and could easily be described as the ultimate in horrotica. **Vampyros Lesbos** is as surreal as it is trivial, as artistically ambitious as it is sexploitative, and as poetic as it is comic-bookish, all combined in a completely over-the-top *mélange* that is unique and alienating and confirms Franco to be an *avant-garde auteur* of the most original and inventive kind. **Vampyros Lesbos** ignores the rules and conventions of the vampire film, as defined by Hammer Films productions (for which Franco has often expressed his dislike, cf interview), with remarkable audacity and completely alters the formal



*Spanish ad for **Vampyros Lesbos-Erbin des Dracula***

structure and approach of classic horror cinema, turning this film into a melancholic celluloid poem that does not try to be scary or suspenseful in the traditional sense. Since the film was a Spanish co-production, alternative versions were shot in order to pass the sexually repressive Spanish censorship board (cf "The Black Stare of Soledad Miranda"}. Franco would continue his exploration of the lesbian vampire motif in the following years with films such as **La Comtesse Noire** (1973) or **Das Bildnis der Doriana Gray** (1976)—similarly styled films which sometimes echo the original **Vampyros Lesbos** but almost never come close to its quality. Actress Soledad Miranda is absolutely gorgeous and gives one of her most rewarding performances ever. Her aura of melancholy and enigmatic eroticism inspired Franco to shoot other films with her in the leading role (eg **Sie Tötete in Ekstase, Der Teufel Kam aus Akasava**, both 1970), both films are stylish but neither comes close to the excellence of this all-time classic. **Vampyros Lesbos** is Franco at his best and easily stands up to his masterpieces **Necronomicon** (1967) and **Gritos en la Noche** (1961). **Vampyros Lesbos** rang in a new era of Franco movies—weird, often rushed and improvised, but all having a unique and fascinating determination to deliver something unusual within their commercial boundaries.
PB

Sie Tötete in Ekstase

Working title: **Mrs. Hyde**
W. Germany/Spain 1970
Director: Frank Hollmann = Jesús Franco
P: Artur Brauner for Telecine/Berlin, Fénix Films/Madrid (**P mgr**: Karl Heinz Mannchen, Rudolf Hertzog Jr.)
Sc: Frank Hollmann = J. Franco // **Doph**: Manuel Merino // **E**: Clarissa Ambach // **M**: Manfred Hübler, Siegried Schwab, Bruno Nicolai (using excerpts from **Vampyros Lesbos**) // **Asst d**: Ani Settimo de Esteva // **Stills**: Ramón Ardid // 88 mn - Eastmancolor.
Cast: Susann Korda = Soledad Miranda (Mrs. Johnson), Fred Williams (Dr. Johnson), Paul Muller (Dr. Franklin Huston), Howard Vernon (Prof. Jonathan Walker), Ewa Stroemberg (Emmanuelle Crawford), Horst Tappert (the inspector), Germano Robles (a policeman), Jesús Franco (Dr. Donan).

Alternative titles: Fr: **Elle Tuait en Extase / Crimes dans l'Extase** (Fr pre-release title, film announced but never released, visa used for a porno film, **Sylvia dans L'Extase**, which also used **Sie Tötete In Ekstase** credits).

Note: Partly shot in Portugal. Music also used in **Der Teufel Kam aus Akasava**. Worldsales by Cine-International/Munich.

Dr. Johnson is a young doctor who has devoted his entire life to experiments with human embryos. He is waiting for the Medical Board's decision determining whether he's to be allowed to continue his experiments. To his dismay, he is turned down for being an irresponsible madman and not only forbidden to continue his work, but also excluded from his profession. All attempts by his beautiful wife to persuade the Board to alter their decision fail, and Johnson finally commits suicide. His widow blames the Medical Board, and sets out to hunt down its "guilty" members. The first one to taste her revenge is Dr. Walker, who meets his maker in a hotel room, stabbed to death after sado-masochistic sexual intercourse. The remaining members of the board are understandably anxious. Who will be next on the list of the mysterious killer?

Actress Soledad Miranda's physical presence alone brings an atmosphere of mysterious eroticism and melancholy to the film that is seldom to be seen in Franco's other work, and forms a contrast to Lina Romay's taut, direct way of handling sex scenes. Obviously, Franco realized this—**Sie Tötete in Ekstase** ("She killed in ecstasy") is, like **Vampyros Lesbos** of the same year, a straight "star vehicle" built around Miranda. In most of the film's 75 minutes it is her—in countless costumes and wigs (and of course nude)—sporting with numerous lovers of both sexes. But it's not just Soledad who keeps this picture going. Franco inventively combines deserted landscapes and av*ant-garde* decors into a genuinely phantasmagoric, poetic mixture, creatively supported by Manuel Merino's unusually picturesque photography and a psychedelic score by Manfred Hübler and Sigfried Schwab (the use of Oriental instruments adds an alienating, exotic tone). The resulting film strikes a bizarre balance between a disturbing tale of dark romanticism and a simple, rather illogically structured pulp-novel in the German thriller tradition. With its strong Cubist and Surrealist overtones, **Sie Tötete in Ekstase** is an exceptional piece of erotic cinema, made at a time when German erotic cinema was mainly dominated by childish sexploitation pictures which were excuses to present naked skin—whether in pseudo-educational, documentary, or simply comedy form (the 13 **Schulmädchen-Report** films are good example: the first one hit the cinemas only two months before **Sie Tötete...** and was responsible for a rash of similar pictures to which, of course, Franco also contributed a year later with **Jungfrauen-Report**). Franco's eroticism is honest, grown up and... very stimulating, even from today's vantage point. Of course, the "Maestro" couldn't resist being front of camera, appearing as one of the board members, who is horribly tortured to death by Soledad at the end of the picture. Another highlight in an already marvellous film.
PB



*Inverted power game: Jesús Franco is Soledad Miranda's victim in **Sie Tötete In Ekstase** (1970).*

X 312-Flug zur Hölle (WG)
Vuelo al Infierno (Sp)

WG working titles: **Die Grüne Hölle des Amazonas / Hölle, Dein Sieg ist Dir Sicher / Amazonas** // Sp working title: **Infierno, Tuya es la Victoria / L'Inferno dell'Amazonia** // Export: **X 312-Flight to Hell**
W. Germany/Spain 1970
Director: Jesús Franco
P: Artur Brauner for CCC Filmkunst/Berlin, Arturo Marcos for Fénix Films/Madrid (**Exec p**: Karl Heinz Mannchen, Rudolph Hertzog Jr)

Sc: Art Bernd = Artur Brauner, J. Franco // **Doph**: Manuel Merino, (**Asst**: Sieghart Mayes) // **E**: Carl Otto Bartning, Maruja Soriano // **M**: Bruno Nicolai, Wolf Hartmayer // **Asst d**: Franz Richern // **Art d**: Karl Meyenberg // **Script**: Nicole Guettard = Nicole Franco // 83 mn - Eastmancolor.
Cast: Thomas Hunter (Tom Nilson), Fernando Sancho (Paco, the steward/WG = Bill), Hans Hass Jr. (Carlos Rivas), Howard Vernon (Pedro), Gila Von Weitershausen (Steffi), Ewa Stroemberg (Mrs. Wilson), Siegfrid Schürenberg (Amberson Roberts/WG = Rupprecht), Esperanza Roy (Ana María Vidal), Paul Muller (John Somers/WG = Carasco), Antonio de Cabo (Mr. Villa Rosa), Beni Cardoso (Lolita), Jesús Franco (Alfredo).

Note: released on video in West Germany by Toppic/Polyband (81 mn), in Holland by Empire Video (complete version in English with Dutch subtitles). Worldsales by Cine-International/Munich.

American correspondent Tom Nilson boards a charter plane to Rio de Janeiro. The other passengers are a colourful assembly of the good and the bad. One of them turns out to be a hijacker, and his attempt to change the route leads to a crash landing in which he is killed.
The surviving characters fight each other and the dangers of the Matto Grosso jungle. Tom Nilson is a good choice as leader of the group, though he has some trouble with the avaricious steward. Matters are complicated even more when he finds out that one of the group is Rupprecht, chairman of the Chilean National Bank, on the run with a million dollars' worth of diamonds in his suitcase.
Even formerly innocuous characters turn out to have murderous instincts, and there are Indians and a group of desperados, led by the pompous Pedro. Tom also falls in love with ice-cold Ana Maria. But after their escape from the Matto Grosso, he has to face a final showdown in Rio...

*Germann poster for **X 312 - Flug zur Hölle**.*

This is one of the cheaply produced films Franco did for Berlin-based Artur "Atze" Brauner. Although it is a rag-bag of good and bad ideas impaired by weak camerawork, it is highly enjoyable, especially when you consider the circumstances under which it was made.
X 312 appears to have been one of those films for which Franco had only the outline of a subject. Most of the plot seems to have been improvised on the set, very much in the spirit of the adventure movies of the time and pulp fiction in general. Every one of the passengers is a stereotype: the dishonest banker, the virginal beauty, her Latin Lover, the shady night club owner, etc. The movie plays like a kaleidoscope—put all those strange characters together, shake them up and see how they develop. The whole story is told in flashback, so we know one of the characters is destined to survive. The ending of the story is a *film noir* style confrontation between the good guy and the man who was behind all of it.
There are some very silly bits. For instance, the scene in which virgin Steffi makes her omnipresent teddy-bear perform a strange jungle dance is a riot. Also remarkable is the fact that the desperados don't interrupt their campfire singing even when bullets whistle and grenades explode. But this movie shouldn't be condemned for its lack of logic or its technical inadequacies; it's good, cheap fun.
CK

Der Todesrächer von Soho (WG) / El Muerto Hace las Maletas (Sp)

Export: **Death Avenger / The Avenger**
W. Germany/Spain 1971
Director: Jess Frank = Jesús Franco
P: Telecine/Berlin, Arturo Marcos for Fénix Films/Madrid (**P mgr**: Karl Heinz Mannchen)
Sc: Art Bernd = Artur Brauner, Jess Frank = J. Franco; based on a novel by Bryan Edgar Wallace // **Doph**: Manuel Merino (**Asst**: Javier Pérez Zofio) // **E**: Renate Engelmann // **M**: Rolf Kühn (Ed: Schacht Musikverlag/Hamburg)/Sp = Odón Alonso // **Art d**: Hans-Jürgen Kiebach // **Ma**: Ruth Keller, Elisenda Villanueva // **St**: Karl Meyenberg // 80 mn (WG), 82 mn (Sp) - Eastmancolor.
Cast: Fred Williams (Inspector Robert Redford), Elisa Montés (Helen Reeds), Horst Tappert (Charles Barton, Benedit/Benet Reeds), Luis Morris (Andy Pickwick), Barbara Rütting (Celia), Mara Laso, Ewa Garden, Dan Van Hussen (Kronstel), Wolfgang Kieling (Feridge), Rainer Basedow (McDowell), Siegfried Schürenberg (Dr. Blackmoor), Angel Menéndez (Chief Inspector), Viktor Feldman (Patakes), Jesús Franco (González, the knife specialist).

Alternative titles: GB (TV): **The Avenger** // It: **Allarme a Scotland Yard: Sei Omicidi Senza Assassino.**

Note: Worldsales by Cine-International/Munich.

A mysterious knife killer stalks the streets of London. No connection between the victims seems to exist, and Scotland Yard's top Inspector, Robert Redford, has a hard time explaining to his Chief that he is far from having solved this case. With the help of the clever press photographer Andy Pickwick and the crime novelist Charles Barton, his detective work leads to Dr. Blackmoor and his charming assistant Helen. But this trail seems to be a dead end until Helen—who incidentally has fallen for Redford—examines some strange pills in Blackmoor's cabinet and discovers that they are a dangerous drug. Is there any connection between the killings, Blackmoor, and Helen's husband, Inspector Reeds, who was an important member of the American drug squad before dying in a car crash under mysterious circumstances?

It's shoot to kill for Soledad Miranda in ***Der Teufel Kam aus Akasava*** *(1970).*



The late Fernando Sancho and Elisa Montes in ***X 312 - Flug zur Hölle*** *(1970).*



Ewa Stroemberg and Thomas Hunter in ***X 312 - Flug zur Hölle*** *(1970).*

JessFranco (left) and Angel Menéndez in **Der Todesrächer von Soho** (1971).



[illegible] *Der Todesrächer von Soho* (1971)

Based on a story that had already been filmed—in black and white—in 1963 by Werner Klinger as **Das Geheimnis der Schwarzen Koffer** ("The secret of the black suitcases"), **Der Todesrächer von Soho** ("The death avenger of Soho") is one of the few attempts of Telecine's Artur Brauner—who also co-wrote the screenplay and still runs his film company CCC but obviously prefers to spend his money on more pretentious projects nowadays such as **Hitlerjunge Salomon** (1989)—to get his piece of the big Edgar Wallace film cake, a subgenre that reaped greater box-office benefits than any other film series before or since in the history of West German cinema. Lots of Wallace novels had already made their way onto the big screen by then, so Rialto and Brauner's CCC pushed their luck by adaptating the work of the writer's son Bryan Edgar. The resulting films (such as Dario Argento's stunning debut **The Bird with the Crystal Plumage**,1969, or Massimo Dallamano's **What Have you Done to Solange?**, 1971) are stylish thrillers, but they are far removed from the spirit of Bryan Edgar's father's books and the films drawn from them.
Shot at the very end of the big German *Krimi* cycle, **Der Todesrächer von Soho** is no exception. Although it retains Wallace hallmarks such as spinning the whole film around a suspenseful hunt for a mysterious murderer with a certain "habit" (in this case, he packs the suitcases of his victims before stabbing them) combined with some comedy elements, a heroic police inspector, sultry Soho nightclub scenes where England's entire underworld seems to be assembled, and atmospheric shots of foggy London streets, Franco obviously had lots of fun leading the audience astray and stamping everything with the Franco trademark. Director of photography Merino provides an unusual visual style, giving the impression of a weird Spanish thriller from the 60's, and it's quite funny to see Siegfried Schüremberg, always typecast as Scotland Yard's Chief Inspector in previous Wallace vehicles, as a cold-blooded drug baron, who does his dirty business in a drug factory that looks as shifty as Frankenstein's lab. Franco appears in a short cameo as a knife specialist, and busty Elisa Montés (already seen in **Sumuru** and **99 Women**), proves once again that she's undoubtedly among the most charming of Franco's female leads.
PB

*Spanish ad for **Der Teufel Kam aus Akasava** (1970)*

Der Teufel Kam aus Akasava (WG) / **El Diablo que Vino de Akasava** (Sp)

Export: **The Devil Came from Akasava**
W. Germany/Spain 1970
Director: Jess Frank = Jesús Franco
P: Artur Brauner for CCC Filmkunst/Berlin, Fénix Films/Madrid (**Exec p:** Karl Heinz Mannchen, **P mgr:** Luis Lasala/WG = Karl Heinz Mannchen)
Sc: Ladislas Fodor, Paul André; based on the novel *Akasava* by Edgar Wallace // **Doph:** Manuel Merino (**Asst:** Sierbhard Mayes) / / **E:** Clarissa Ambach/Sp = María Luisa Soriano // **M:** Manfred Hübler, Siegfried Schwab/Sp = Odón Alonso, jazz solo by Manfred Hübler // **Art d:** Karl Meyerberg // **Script:** Ana María Esteva // **Asst d:** Ani Settimo de Esteva, Rudolf Hertzog // 88 min - colour.
Cast: Fred Williams (Walter Forrester), Susann Korda = Soledad Miranda (Jane Morgan), Paul Muller (Dr. Henry), Howard Vernon (Humphrey), Horst Tappert (Dr. Andrew Thorrsen), Ewa Stroemberg (Ingrid Thorrsen), Siegfried Schürenberg (Sir Philip), Walter Rilla (Lord Kingsley), Blandine Ebinger (Lady Abigail Kingsley), Alberto Dalbes (Irving Lambert), Angel Menéndez (Dr. Forrester), Antonio Padilla, Moisés Augusto Rocha, Jesús Franco (Tino Celli).

Alternative title: It: **Una Venere Senza Nome per l'Ispettore Forrester.**

Note: shot on locations in Alicante, Huelva (Spain) and Lisbon (Portugal). Released on video in Spain by Major Producción Video, in West Germany by Toppic/Polyband (Krimi Collection). Musical extracts from **Sie Tötete in Ekstase.** Worldsales by Cine-International/Munich.

A mysterious mineral which is not only able to transform common metals into gold but is also capable of turning humans into souless zombies, has been stolen from its discoverer Dr. Forrester. Interpol sends their best man, disguised as Forrester's nephew, Walter, to the scene of the crime. Meanwhile, the British Secret Service has sent charming Jane Morgan, disguised as a nightclub dancer, and Tino Celli has arrived from Italy. Of course, Forrester falls head over heels in love with Jane. Together, they will face any danger in order to save the mineral for the "free world".

Loosely based on Edgar Wallace's novel *Akasava*, Franco did a rather untypical job of saving the slowly declining Wallace film boom for veteran producer Artur Brauner. Where another director would have chosen the conventional approach to such a simply structured crime story, Franco naturally couldn't resist turning everything into a rather confusing cabinet of curiosities, film homages and absurdities—unlike his subsequent Wallace film under the Telecine/CCC flag, **Der Todesrächer von Soho**, which stuck to the old Wallace thriller recipe. In this respect, "The devil came from Akasava" is an amusing excursion into the wacky world of European spy films, unfortunately

too rushed and casually made to compete with other Soledad Miranda vehicles of the same year such as **Vampyros Lesbos** or **Sie Tötete in Ekstase**.
The screenplay is a sheer disaster, making it hard for the audience to follow the action after the first 15 minutes. Too many characters are thrown together without a real connection, and irrelevant plot-twists with dreadful, out-of-sync dialogue give the impression that "improvisation" was the motto, not only on the set but also later in the cutting rooms. In addition, the German video has been duplicated from a print full of splices that cause frequent jumps (this defect is sometimes hard to perceive because Merino's photography is a gleeful feast of out of focus zooms) and the continuity must have been dropped on the cutting room floor.
Nevertheless, the picture has its share of delights, which prevent **Der Teufel...** from being a total failure. Once you have accepted the technical defects, it turns into a likeable curiosity that deserves a place in the ranks of Franco's *œuvre*. Composers Siegfried Schwab and Manfred Hübler did a wonderful job, supplying one of the most psychedelic and catchy scores ever written for a Franco feature. Jesús himself gives a marvellously tongue-in-cheek performance as Italian secret service agent Tino Celli. Incidentally Tim Lucas has identified **Sie Tötete in Ekstase** as Miranda's last screen appearance, contrary to German reference books and production sources which hold **Der Teufel...** to be the last. So if you don't go to see **Der Teufel...** because of Howard Vernon as an eerie villain, charming blonde Susan Stroemberg, or Horst Tappert (who is also Germany's favourite TV-detective, "Derrick"), then you should run to see it for the incredibly gorgeous Soledad Miranda in her very last role. There are worse ways of spending 88 minutes.
PB

A Spanish ad for ***La Venganza del Doctor Mabuse.***

La Venganza del Doctor Mabuse (Sp) // **Der Mann der sich Mabuse Nannte** (WG)

Alt. WG: **Dr. M Schlägt Zu** // Working titles: **El Doctor Mabuse** (Sp)/ **Der Doktor Mabuse** (WG)
Spain/W. Germany 1970
Director: Frank Manero = Jesús Franco
P: Ignacio Gutiérrez for Copercines/Madrid, Artur Brauner for Telecine/Berlin (**Exec p**: Arturo Marcos, **P mgr**: Karl Heinz Mannchen)
Sc: J. Franco, Art Bernd = Artur Brauner; based on a novel by David Khunne = J. Franco // **Doph**: Manuel Merino (**Asst**: Javier Pérez Zofio) // **E**: Jesús Marcofison // **M**: Daniel J. White/ WG = Rolf Kühn, David Khunne = J. Franco // **Art d & St**: Karl Meyerberg // **Ma**: Angeles Otal, Ruth Keller // **Asst d**: Ricardo Franco, Emilio Martínez Lazaro, Rudolf Hertzog // 88 mn - Eastmancolor.
Cast: Fred Williams (Inspector Thomas), Ewa Stroemberg (Wanda), Roberto Camardiel, Ewa Garden, Gustavo Re, Moisés Augusto Rocha (Andros), Jack Taylor (Prof. Farkas/Dr. Mabuse), Friedrich Joloff, Siegfried Lowitz, Angel Menéndez, Linda Hastreiter, Wolfgang Kieling, Beni Cardoso, Jesús Franco.

Note: Shot in Alicante, Murcia and Barcelona (Spain).

Professor Farkas and his friend Hermann build a secret laboratory in an abandoned lighthouse so that the Professor may finish developing a ray with which to control the will. In order to achieve this it is essential that they acquire a rare metal brought from moon that is to be exhibited at the Institute of Research. The theft is sucessful, no one notices that the stones have been replaced with copies.
Leslie, the Professor's young assistant, and Andros, the monstrous result of one of the Professor's earlier experiments, also live in the lighthouse. After revealing that he is in fact Doctor Mabuse, Farkas asks them to kidnap a young girl for his experiments. Unfortunately there is a witness to the kidnapping: Jenny, who lives next door to the victim, Helen. Since Jenny is his only lead, Inspector Thomas puts a round-the-clock watch on the nightclub where she works. Despite this precaution, Leslie manages to lure Jenny away with promises of a job. With this new kidnapping Dr. Mabuse kills two birds with one stone: eliminating the witness and having another person on whom to experiment.The next day Professor Orloff arrives in town to visit his niece Wanda, the Inspector's fiancée, and examine the moon-stones...

Only released in Spain, "The revenge of Dr. Mabuse" bears no ressemblance to Fritz Lang's films and his concept of vice and evil. The film is in fact a remake of The Awful Dr. Orlof for which Franco ingeniously filmed certain scenes as carbon-copies of scenes in **The Awful Dr. Orlof**. For example : Andros/Morpho carrying Dr. Orlof/Mabuse's victims.
As a further red-hearing, Franco presents us with a "Professor Orloff", a criminologist on the hunt for Dr. Mabuse, thus making his pet character into a chameleon-like personality, a hall-mark of his universe rather than a symbol or a precise concept. As with Sie Tötete in Ekstase and Vampyros Lesbos, the settings are typically seventies (tubular furniture, mock-leather outfits) but here the script is more parodying than esoteric.
This film is infinitely more interesting than the next two he would make for the same producer, Artur Brauner, but nevertheless it only had a very limited release, and is therefore yet to be rediscovered.
LB

Jungfrauen-Report

Working title: **Defloration** // Export: **Virgin report**
W. Germany 1971
Director: Jess Frank = Jesús Franco
P: Artur Brauner for Telecine/Berlin (**Exec p:** Maria Theresa Kardel; **P mgr:** Karl Heinz Mannchen)
Sc: Paul Alexander, based on an idea by Art Bernd = A. Brauner // **Doph:** José Climent // **E:** Renate Engelmann // **M:** Daniel J. White, Rolf Bauer // **C:** Nicole Franco // 82 mn - Eastmancolor.
Cast: Hans Hass Jr. (Adam/modern boy), Howard Vernon (Anna's father/the inquisitor), Diane Winter (Eve/modern girl), Britt Nichols (Medieval virgin/phallus virgin), Ewa Garden, Ingrid Steinbach (Farmer's daughter/prehistoric girl), Herbert Weissbach (Monsignor), Christiane Werner, Robert Costor, Friedrich Quandt, Victor Mendés (Roman virgin's father/the carpenter).

Alternative title: Bel: **Les Vierges et l'Amour**

Note: Shot in West Germany and Portugal. Released on video in West Germany by Toppic. Worldsales by Cine-International/Munich.

Virginity has always caused intense speculation in movies, both in a serious and in an exploitative manner. This pseudo-documentary opts for the second approach.
Episodes include the worshipping of virgin maidens during the Stone Age; the rapture of a young girl in medieval times and her subsequent defloration; an Indian ritual that has a branch introduced into the private parts of a lovely woman; some medicine men with skull masks dancing around a native girl while she gets smoke blown into her vagina; ascetic turban-wearing individuals castigating themselves by positioning their naked behinds on ant-hills; a middle-finger defloration executed by a goatee'd priest with blue eye make-up; the circumcision of a young warrior by an Amazon with steel teeth...This meditation on the loss of maidenhood is rounded off by idyllic sequences of a green valley, set to harp music, in which two naked people (Adam and Eve?) lie down and make love.

Although this is a pretty bad movie, one has to admit that **Jungfrauenreport** is totally hilarious in its wild mixture of intentional grotesqueries and overblown pseudo-scientific commentary. The German speaker is so thoroughly unenthusiastic that it seems as if he had to fight sleep while reading all this mumbo-jumbo. The dialogues are par for the course: "What we have lost is the sense of original sin. What we may have gained is the knowledge that there is a more important Commandment than the sixth. It is: Thou shalt not kill!"
There is also much fun to be derived from the sheer ludicrousness of the pagan rituals—the ascetic pagans with the ant-hills are one of the more extravagant items in Franco's catalogue of the mysteries of sex (note the false beards!). Also incredible are natives with very modern-looking Y-fronts and the over-exposed black-and-white prehistoric scenes.
The whole movie is an uneasy mixture of stock footage—"shot on location in five continents" the blurb tells us—and Franco's material, some of which was reused in **Robinson und seine Wilden Sklavinnen** (1971). The film resembles unbelievable pseudo-sex education features like **Schulmädchen-Report** that were popular in Germany at the time, but it's obvious that Franco wasn't very interested in just aping their dispirited prurience, though it's very likely that that's exactly what the producer wanted him to do. It's not easy to estimate how much of it is Franco's creation and how much was dictated by the circumstances and the script. On the other hand it's very easy to enjoy the movie, though it cannot be considered a major Franco *œuvre*.
CK



Britt Nichols and toy. ***Jungfrauen-Report.***

Robinson und seine Wilden Sklavinnen (WG) Trois Filles Nues dans l'Ile de Robinson (Fr)

WG working title: **Robinson 71** // Alt. Fr: **Trois Vicieuses sur une Ile**
W. Germany/France 1971
Director: Frank Hollmann = Jesús Franco
P: Artur Brauner for Telecine/Berlin, Robert de Nesle for C.F.F.P./Paris (**P mgr:** Karl Heinz Mannchen)
Sc: Art Bernd = A. Brauner (dialogue: Reinhold Brandes)/Fr = Ken Globus, J. Franco // **Doph:** Gérard Brissaud /Fr = José Climent // **E:** Renate Engelmann/Fr = Pierre Belair (probably a front for Jesús Franco) // **M:** Daniel J. White (& Bruno Nicolai, uncredited) // **Art d:** Ruth Keller // 81 mn - Eastmancolor.
Cast: Anne Libert (Samantha), Andrea Rau (Linda), Ingeborg Steinbach (Peper), Yuda Barkan (WG = Robinson Schmidt/Fr = Robinson Crusoe), Howard Vernon (Yakube, the native chief/actor in the "porno" film), Paul Muller (Director of the petrol company), Ruth Gassmann, Irene d'Astrea, Herbert Weissbach (the chemist), Linda Hastreiter, Max Nosseck, Ricardo Bazquez (the fisherman), Vicente Roca (the "porno" film director), Jesús Franco (the film director).

Alternative titles: GB: **The Sexy Darlings** // It: **L'Isola dei Piacceri Prohibiti.**

Note: Shot in Portugal. "Porno" film sequences taken from a **Jungfrauenreport** episode. Released on video in West Germany by Toppic.

Robinson Schmidt is a shy chemist, burdened not only with an incredible imagination, but also with an overprotective, patho-

logically tidy wife who won't sleep with him, plus his bitchy mother-in-law who lives with them. He is trying to discover a new fuel for automobiles. Instead, he creates a strange new drug which makes his day-dreams come true: he falls in love with a beautiful young actress who has gangster friends and needs help; he finds an idyllic island with only two inhabitants—two gorgeous-looking, sex-starved girls who delight in making love to him. This wonderful existence is threatened by his discovery that there is also a native tribe on the island that worships him as a god. Unfortunately, he's got to prove he actually is one. Then there's his actress friend, Linda, who joins the threesome with decidedly mixed feelings. And last but not least there's his wife, her mother, and his boss, who each decide to pay him a visit...

This movie is a silly comedy, designed as such, but not actually very funny. Most of the characters are wildly overdrawn and one-dimensional, and are seldom given more than one characteristic, so the dramatic impact of this film does not amount to very much. It could have succeeded as a crazy comedy or as titillation, but for the former it is not nearly funny enough, and for the latter it is definitely too tame. There are some small compensations: The sight of Howard Vernon as the native chief in a tousled wig, war paint and a grass skirt is absolutely unbeatable, one of those occasions when a low budget forced Franco to come up with something great. Andrea Rau, a lovely German actress who mostly works for German TV now and still looks very good, is also a sight for sore eyes. She accepted many nude roles in those days, but later turned to more sophisticated parts. Nevertheless, the movie is no more than an irritating and unimportant footnote to Franco's *œuvre*.
CK

Drácula Contra Frankenstein (Sp)
Dracula Prisonnier de Frankenstein (Fr)

Alt. Sp: **Drácula Contra el Doctor Frankenstein**
Spain/France/Liechtenstein/Portugal 1971
Director: Jesús Franco
P: Robert de Nesle, Luis Lasala for Fénix Films/Madrid, Prodif Ets./Vaduz, C.F.F.P./Paris, Interfilm/Lisbon
Sc: J. Franco & Paul d'Alès (English dialogue: David Mills) // **Doph**: José Climent, Alberto Prous // **E**: María L. Soriano/WG: R. Aventer // **M**: Daniel J. White, Bruno Nicolai // **Asst d**: J. M. Loubarri // **Art d**: Antonio de Cabo // **Ma**: Monique Adelaide, Elisenda Villanueva // **Script**: Nicole Guettard // **Sp ef**: Manuel Baquero // 84 mn - Eastmancolor - Techniscope.
Cast: Dennis Price (Dr. Frankenstein), Howard Vernon (Dracula/WG = Satana), Alberto Dalbes (Dr. Emmanuel/Jonathan Seward), Mary Francis = Paca Gabaldón (Maria), Geneviève Deloir (Amira, the gypsy), Josiane Gibert (Estela, the cabaret singer), Fernando Bilbao (Frankenstein's monster), Britt Nichols (Lady Dracula), Luis Barboo (Morpho, Frankenstein's butler), Anne Libert (Dracula's first victim), Daniel J. White (Dany, the innkeeper).

Alternative titles: GB/USA video: **The Screaming Dead** / GB (TV): **Dracula Prisoner of Frankenstein** // WG: **Die Nacht der Offenen Särge** // It: **Dracula Contro Frankenstein** / **Satana Contra Dr. Exortio** (pre-release title).

Note: Shot in Alicante & Murcia (Spain), Estoril & Lisbon (Portugal) and in Paris (France). Export version credits Eduarda/Edwarda Pimenta which is probably a different pseudonym of Paca Gabaldón's (the usual one being Mary Francis). Shown twice on British TV once in a 78 mn version and once in a 83 mn version (ITV/Night Time), released on video in the USA by Wizard.

Doctor Jonathan Seward decides that the world must get rid of Dracula, for he has recently killed another innocent victim.

French pressbook for ***Robinson und seine Wilden Sklavinnen****.*



Spanish poster for ***Drácula Contra Frankenstein****.*

Jess Franco in **Der Teufel Kam aus Akasava** (1970)

Jungfrauen-Report (1971)

*Lovely vampire Britt Nichols in **Drácula Contra Frankenstein** (1971)*



*Luis Barboo and Josianne Gibert (not to be confused with Anne Libert) in **Los Amantes de la Isla del Diablo** (1972)*

Arriving at Dracula's castle at dusk, he finds the vampire's coffin and plunges a stake into Dracula's heart. But on the following day Doctor Frankenstein and his mute servant Morpho use the blood of Estela, a nightclub singer, to restore the Count to life, thereby becoming masters of a horde of vampires with whom to conquer the world...

Drácula Contra Frankenstein, booed at the time of its release, is one of the most misunderstood of Franco's parodies of horror film myth. Terence Fisher simply added colour in his re-makes of Universal classics, Americans used the monster's character as an exploitive gimmick, and the Japanese turned it into a vehicle for Godzilla-style monsters, whereas Franco had no intention of producing yet another "monster" saga which, as he said, is an attempt to "cartoonize" the classic myth. Added to which an almost total absence of dialogue and a soundtrack full of strange sounds and bird cries makes it a very odd film, far from the Hammer or Paul Naschy films which were both "new" trends more easily accepted by horror fans at the time.
Because of its small budget, **Drácula Contra Frankenstein** has laughable make-up and special effects but offers rich surrealistic moments lightened by a corny nightclub act with sub-sexy songs. More pleasant than its sequels, **La Fille de Dracula** (1972) and **La Maldición de Frankenstein** (1972), it is an enjoyable piece of fun for people with a good sense of humour.
LB

Los Amantes de la Isla del Diablo (Sp)
Quartier des Femmes (Fr)

Fr pre-release: **Les Amants de L'Ile du Diable**, Alt. Fr: **Violences Érotiques dans une Prison de Femmes**
Spain/France/Portugal/Liechtenstein 1972
Director: Jesús Franco
P: Arturo Marcos for Fénix Films/Madrid, Guy Gibert = Robert de Nesle for C.F.F.P./Paris, Interfilm/Lisbon, Prodif Ets./Vaduz (**Asst p**: Luis F. Rodriguez, Alberto Marcos)
Sc: J. Franco, Guy Gibert = R. de Nesle (Fr. dialogue: Yves Coste) // **Doph**: José Climent, Martial Boschero // **E**: María L. Soriano, S. Aventer // **M**: Daniel J. White, Bruno Nicolai // **Asst d**: Ani Settimo de Esteva // **Art d**: Jean d'Eaubonne // **Ma**: Adolfe Ponte, Monique Adelaide, Elisenda Villanueva // **Script**: Nicole Guettard = Nicole Franco // 75 mn (Sp), 83 mn (Fr) - Eastmancolor - Techniscope.
Cast: Dennis Price (Lawyer Lindsay), Andrés Resino (Raymond Franval), Geneviève Deloire (Beatriz Coblan), Rosa Palomares (Sra. Cardel, the wardress), Gogó Rojo (Lola, a prisoner), Britt Nichols (Maria, a prisoner), Howard Vernon (Col. Ford, warden of the men's prison), Luis Barboo (jailer at the women's prison), Danielle Godet (Emilia Franval), Josiane Gibert (Rosa, a prisoner), Jean-Louis Collins (Lt. Weckler), Anne Libert (a prisoner), Jean Guedes (Governor Carlos Mendoza/Fr = Col. Devon), Daniel Gerome = Daniel J. White (Judge Fiscal), Eduarda Pimenta.

Alternative title: It: **Violenze Erotiche in un Carcere Femminile.**

Note: Shot in the Canary Islands, Barcelona, the Santa Bárbara castle in Alicante (Spain) and in Portugal. Released on video in Spain by V.D.I (Spanish version), in France by Casa Vidéo.

Colonel Carlos Mendoza, governor of a South American country, and his mistress Emilia Franval derive pleasure from oppressing the poor and innocent. Emilia, who raised and adopted Raymond, hopes to make him her lover. Unfortunately, he falls in love with Beatriz Coblan, a young girl whom Mendoza desires. Mendoza and Emilia decide to take revenge of the young lovers by having them accused of a murder committed by themselves. Beatriz and Raymond are taken to the Devil Island prison where the worst is yet to come...

There are two different versions of this film, one Spanish and the other French. The characters are more detailed in the Spanish one, and though it is somewhat prudish about the torture and sex scenes, it is probably the closest to Franco's original intention. The French version cuts out most of the first fifteen minutes of important narrative, which are replaced by torture scenes later on in the film. As the style of those inserts (not to mention the print quality) is very different, they may well have been shot by another director. The story is reminiscent of Franco's **99 Women** and doesn't bring anything new to this limited sexploitation genre (innocent prisoners in brief costumes and perverse warders). Dennis Price is totally wasted as he is mostly seen writing or making phone calls, wearing a pained look which accurately illustrates the spectators' feelings about the film.
LB



*French poster for **Los Amantes de la Isla del Diablo***

La Fille de Dracula (Fr)
A Filha de Dracula (Portugal)

France/Portugal 1972
Director: Jess Franco= Jesús Franco
P: C.F.F.P./Paris, Interfilm/Lisbon
Sc: J. Franco // **Doph**: José Climent // **M**: René Syviano (in fact Daniel J. White & J. Franco) // 90 mn - Eastmancolor - Wide screen.
Cast: Britt Nichols (Luisa Karlstein), Anne Libert (Karine), Daniel J. White (Count Max Karlstein), Howard Vernon (Dracula), Alberto Dalbes (Inspector Ptuschko), Fernando Bilbao (Charlie, the reporter), Jesús Franco (Cyril Jefferson), Yelena Samarina (Ana Kramer), Lina Romay (Miss Edith), Carmen Carbonnel (Baroness Karlstein).

Alternative title: Netherlands video : **De Vloek van Dracula**.

Note: released on video in France by Discop (Collection L'Étalon) and re-released by Vidéobox.

A woman is murdered in her bath by a sinister individual dressed in black. In a manor-house near the scene of the crime, Baroness Karlstein wakes up with a start. She is gravely ill and is only awaiting the arrival of her granddaughter Luisa before dying. When Luisa arrives, her grandmother tells her of the curse that has haunted the family for generations, revealing that the first Baron Karlstein was a vampire, and gives her the key to the chapel. Luisa decides to move into the manor with her uncle Baron Max Karlstein and her cousin, Karine. The only fly in the ointment is the presence of the highly intelligent caretaker, Cyril Jefferson...

Clearly this film was improvised on the set of some other film, and as a result **La Fille de Dracula**, though quite a curious item, is not really successful. This is mainly due to the fact that for some obscure reason Franco decided to shoot about a third of the scenes in tight close-up, with the result that the erotic scenes become artistic, a sort of mosaic of areas of flesh, which works against the voyeurism that is so characteristic of him. The script is a reworking of his **Le Sadique Baron Von Klaus** (1962), with the addition of a sub-plot based on the novel *Carmilla* by Sheridan Le Fanu. The snow-covered Austrian village in **Le Sadique...** is replaced with a Portuguese seaside hamlet, but not even its sunniness deters our vampire, Britt Nichols, from appearing in full daylight! After **Dracula Prisoner of Frankenstein**, Franco was hardly likely to control his imagination. As for Dracula himself, who is only there to justify the title, it was Howard yet again who donned his cape for a few all too short scenes, while Daniel White, who wrote the scores for over half of Franco's films, took over his role as Baron Von Klaus (in **Le Sadique...** we only see his hands playing the piano over the credits). Despite a captivatingly unreal atmosphere, **La Fille de Dracula** is too chaotically thrown together to really hold an audience, which probably explains why the film was only released theatrically in France and Belgium.

LB

La Maldición de Frankenstein (Sp) / Les Expériences Érotiques de Frankenstein (Fr)

Fr pre-release titles: **La Malédiction de Frankenstein / Les Exploits Érotiques de Frankenstein**
Spain/France 1972
Director: Jess Franco = Jesús Franco
P: Victor de Costa, Arturo Marcos for Fénix Films/Madrid, Robert de Nesle for C.F.F.P./Paris
Sc: J. Franco // **Doph**: Raoul Artigot, Alberto Prous // **E**: Roberto Fandiño // **M**: Daniel J. White/Fr = Vladimir Cosma, H. Tical & Vincent Geminiani // **Asst d**: José Antonio Arévalo // **Art d**: Jean d'Eaubonne // **Ma**: Monique Adelaide, Antonia Nieto // **St**: J. de Alberto // **Script**: Nicole Guettard = Nicole Franco // **Stills**: Christian Hart // 90 mn (Fr), 80 mn (Sp) - colour.
Cast: Howard Vernon (Cagliostro), Dennis Price (Dr. Frankenstein), Anne Libert (Melissa, the bird woman), Alberto Dalbes (Dr. Seward), Britt Nichols (Abigail), Fred Harrisson= Fernando Bilbao (the monster), Luis Barboo (Caronte), Béatrice Savon (Vera Frankenstein), Daniel Gerome= Daniel J. White (inspector Tanner), Doris Tom = Doris Thomas (Mara/Abigail), Lina Romay (Esmeralda, the monster's girlfriend), Jesús Franco (Morpho, Frankenstein's servant).



*French poster for **La Fille de Dracula***



*Spanish ad for **La Maldición de Frankenstein**.*



Diana Lorys in ***Les Cauchemars Naissent la Nuit*** *(1970).*

[illegible]

[illegible]

Alternative titles: GB video & export title: **The Erotic Rites of Frankenstein** (72 mn) // WG: **Das Blutgericht der Gequälten Frauen** // Netherlands video: **De Verdoemnis van Frankenstein**.

Note: Shot in Portugal and in Studio Balcázar (Barcelona). Released on video in France by Budget Vidéo, in Great Britain by Go Video, in Spain by VDI, in Holland by Sunrise.

In the castle of Barna, doctor Frankenstein, aided by his trusty servant Morpho, is perfecting the monster he has created. A violent storm breaks just as a carriage driven by Caronte rolls up at the door. Inside the carriage sits a strange creature: Melissa, the bird-woman. Caronte and Melissa slip into the cellars of the castle at the moment in which Frankenstein finishes bringing the monster to life. After killing both Morpho and the doctor, Caronte and Melissa capture the monster and carry it off. Frankenstein's daughter Vera, aided by her servant Abigail, will stop at nothing to avenge her father's death and the evil kidnapping instigated the diabolical Count Cagliostro...

Shot in a number of versions each more erotic than the last, "Frankenstein's curse", idiotically retitled "Erotic rites of Frankenstein" by Robert de Nesle, is a literal adaptation of Italian erotic comic-strips (which are not known for their intelligence). Obviously shot too quickly, the film soon sinks into the picturesque and cannot be taken seriously. It contains Lina Romay's first appearance, in a single scene of the Spanish version.
LB

Les Démons (Fr) / Os Demonios (Portugal)

Fr alt. video: **Les Enfants du Démon**
France/Portugal 1972
Director: Clifford Brown= Jesús Franco
P: C.F.F.P/Paris, Victor de Costa for Interfilme/Lisbon
Sc: J. Franco; based on a novel by David Khunne = J. Franco // **Doph**: Raul Artigot // **M**: Jean-Bernard Raiteux // 97 mn (Fr) cut from 116 mn - Eastmancolor - Wide screen.

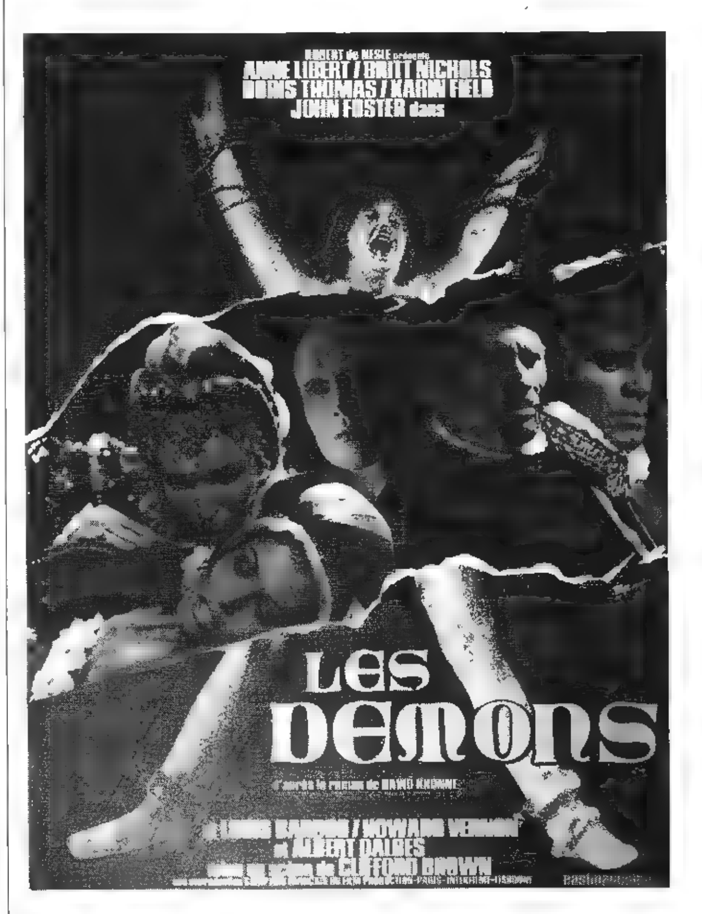
Cast: Anne Libert (Sister Kathleen), Britt Nichols (Marguerite de la Vallée), Doris Thomas (Mother Superior), Karin Field (Lady de Winter) John Foster= Cihangir Gaffari (Lord Jeffreys), Howard Vernon (Lord de Winter), Alberto Dalbes (Capt. Thomas Renfield), Luis Barboo (Truro, the hangman), Victor Feldmann.

Alternative titles: USA & GB: **The Demons / The She-Demons** (USA only) // WG: **Die Nonnen von Clichy** // It: **Le Demone** // Netherlands video: **Les Demons.**

Note: Shot in Portugal. Released on video in France by Ciné Vidéo Distribution, MPM and Vidéobox, in Great Britain by Go Video (61 mn), in the USA by Unicorn, in Holland by VML.

A Witch condemned to burn at the stake curses her accusers, Lord Jeffreys, Lady de Winter and her lover Renfield, and proclaims as she burns that her daughters will fulfil the curse. Alarmed, Lady de Winter sets out with Renfield to find the girls, Margaret and Kathleen, tracing them to a convent where they have both become nuns. When the Mother Superior tells her that Margaret has been disturbed by evil thoughts, Lady de Winter takes the girl—to whom both she and Renfield are soon attracted—to be examined in her castle. But Lord de Winter realises that the sisters are in fact his natural daughters, and releases Margaret. Lady de Winter believes Renfield responsible, and the latter is only rescued from torture by the intervention of Lord Jeffreys, who gives him three days in which to find Margaret...

This is another movie that has been released in different versions, which reveal that several scenes have been shot in different ways (the longest one available is the dutch video release, ed).
Franco's second examination of the evil doings of witch-hunter Judge Jeffreys has some things going for it, but all in all, this must be considered a disappointing movie despite the talent involved.
I don't agree with Phil Hardy's *Aurum Encyclopedia* which complains about "zooms moving in and out of female crotches". Well, zooms there are, and also female crotches. But Raoul Artigot's camerawork compares favorably to Manuel Merino's, being much less hectic and providing the movie with a badly-needed solidity that almost manages to weld together the disparate elements (In the same year, Artigot helmed his own witchcraft-movie, **La Noche de las Brujas**, starring Patty Sheppard). The acting in the movie is uneven. Doris Thomas as the doomed Mother Superior is actually very good, and so is Karin Field as the evil Lady de Winter.
Howard Vernon takes a 180 degree turn from his role as the main torturer in Franco's **El Proceso de la Brujas** (1969) to his part as a good nobleman who takes pity on Jeffreys' victims. The tortures are presided over by Luis Barboo, who does his job with relish. Most of the other performances are not really memorable, even if there are some pretty faces (the award for the sexiest nun-eye makeup goes to Britt Nichols!). There are some rough sex scenes with much pain and agony.
The music ranges from medieval music and church organs to wild electric guitars and the "nuns-in-heat" subject has never before been treated with so much squalor.
CK



*French poster for **Les Démons**.*

Les Ébranlées

Working title: **La Maison du Vice**, Alt. Fr: **Des Filles pour l'Amour**, Export: **Dolls for Sale**
France 1972
Director: Clifford Brown= Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris
Sc: J. Franco Manera (dialogue: Elizabeth Ledu de Nesle) // **Doph**: Javier Pérez Zofio, Gérard Brissaud // **M**: Daniel Janin // 75 mn - Eastmancolor.

Cast: Anne Libert, Doris Thomas, Howard Vernon (Al Pereira), Luis Barboo, Montie Prous = Montserrat Prous, Dany Sam, Kali Hansa = Marisol Hernández, J. P. Bourbon = Manuel Pereiro.

Note: Released on video in France by Vidéobox. A Japanese softcore with the same title, directed by Tetsuji Takechi, was also released in France.

Private detective Al Pereira is about to learn the identity of prostitute Ann's mark when she is wounded by a knife that has been thrown at her. Al rushes out in pursuit of the attacker, who loses his hat in his flight. When Pereira gets back to Ann's room, he finds her with her throat cut. A message has been written in her blood: "This was my last warning". Suspecting the hat belongs to one of Radeck's henchmen, Al goes to the Flamingo club to see him and demands $10 000 before midnight, or else he'll go to the police...

Unfortunately "Vibrating Girls" has never been re-released, which makes it hard to see, so here is an extract from a review of the time: "An increasingly distant and cynical Howard Vernon makes a sorry job of stepping into Lemmy Caution's shoes. Our new porno star cannot even open a door without bumping into a lady of easy virtue offering her charms. Everybody betrays everybody, and our hero is so exhausted that he falls asleep even before availing himself of the action. The smallest of nudges would topple the film over the edge into parody... but this would be to suggest that the the author of the film intended it to be more than just another low-budget sexploitation thriller." (Jacques Zimmer in *Saison Cinématographique 1974*).



Anne Libert and partner in ***Les Ébranlées.***

Le Journal Intime d'une Nymphomane

France 1972
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris (**P mgr**: Claude Pessis)
Sc: J. Franco Manera (dialogue: Elisabeth Ledu de Nesle) // **Doph**: Javier Pérez Zofio, Gérard Brissaud // **E**: Gérard Kikoïne // **M**: Vladimir Cosma, Jean Bernard Raiteux // **Script**: Nicole Guettard = Nicole Franco // **Stills**: Mario Lippert = Howard Vernon // 75 mn cut from 86 mn - Eastmancolor.
Cast: Montserrat Prous (Linda Vargas), Anne Libert (Countess Anna de Monterey), Doris Thomas (Mrs. Schwartz, the German photographer), Howard Vernon (the doctor), Jacqueline Laurent (Rosa Ortiz de Urugua), Kali Hansa= Marisol Hernández (María Toledano), Jean-Pierre Bourbon = Manuel Pereiro (Mr. Ortiz), Gaby Herman, Gene Harris= Francisco Acosta, Dany Sam (Alberto), Caroline Rivière (a drug addict/the dressmaker), Luis Barboo, Jesús Franco (Inspector Hernández), Yelena Samarina.

Alternative titles: GB : **Diary of a Nymphomaniac** / video: **Sinner** (76 mn) // Sp: **Diario Intimo de una Ninfómana** // It: **Le Giornate Intime di una Giovane Donna**.

Note: Shot in Spain. Released on video in France by Vidéobox and Fil à Films (Collection Exhibitions, the box has the theatric title, but the print itself is titled **Les Inassouvies 77**!), in Great Britain by Go Video.

Pretending to be a whore, Linda Vargas picks up Ortiz in a bar where she works as a stripper in a lesbian show with María Toledano. She takes him to her hotel room, seduces him and then, while he is asleep, phones the police and kills herself. As a result Ortiz is held on suspicion of her murder by inspector Hernández. To find out more about the dead girl, Ortiz's wife Rosa visits a friend of Linda's, the Countess Anna de Monterey. The Countess tells Rosa how Linda arrived in town as a young naive girl and was sexually assaulted by Ortiz on a Ferris-wheel at a fairground. Arriving at the Countess' house, Linda became her lover, but was then precipitated into a downward spiral of drugs and sex by a disastrous love affair with Alberto, the Countess' boyfriend. Rosa also meets María, who gets hold of Linda's diary. María reads to her about how Linda met the "doctor" who helped her to stop taking drugs and how she turned into a nymphomaniac...

Drug movies were popular in America in the early '70s, but this attempt to adapt to the trend didn't hit its target and is no more than a tedious sexploiter. While **The Trip** and such like are still fun to watch for their hordes of hippies in bell-bottom pants and their "hallucination" scenes, "Diary of a nymphomaniac" only had a few hippies dancing in a night club and a drug delirium scene in which Kali Hansa endlessly rolls on the floor to a stoned score. The real purpose of the film was a sort of disguised pleading for sexual liberation (totally out of date by today's standards). To complete this semi-disaster, the French producer/distributor added three long hard core inserts (badly lit close ups of coitus and female masturbation to muzak) and cut several scenes, including an interesting self-parodying voyeuristic scene in which a dirty-minded photographer shoots Montie Prous and Kali Hansa in a typical Franco lesbian act. It is hard to guess whether he really cared about his subject when



*Britt Nichols (right) and Doris Thomas in a scene from **Les Démons** (1972).*



*Turkish actor Cihangir Gaffari, Howard Vernon and Alberto Dalbes in **Les Démons***

*Discoveries: Karin Field (left) and Britt Nichols in **Les Démons** (1972).*

Montserrat Prous and Anne Libert in **Le Journal Intime d'une Nymphomane** (1972).



one analyses the stereotyped situations and the obsessive voyeuristic angle of the camera. It is also worth remembering that this was made in 1972, one of Franco's most prolific years, in which he made at least nine films.
LB



Howard Vernon (right) as "The Doctor" in ***Le Journal Intime d'une Nymphomane***

Un Capitán de Quince Años (Sp) / Un Capitaine de Quinze Ans (Fr)

Spain/France 1972
Director: Jesús Franco
P: Fénix Films/Madrid, Robert de Nesle for C.F.F.P./Paris (**P mgr**: Claude Pessis)
Sc: J. Franco, Gonzalo Cañas & José Antonio Arevalo; based on a story by Jules Verne (dialogue: Elizabeth Ledu de Nesle) // **Doph**: Paul Souvestre // **E**: Roberto Fandiño, Gérard Kikoïne // **M**: Bruno Nicolai, David Khunne = J. Franco // **Asst d**: Alberto Prous // **Ma**: Adolfo Ponte // **Script**: Nicole Guettard = Nicole Franco // **Stills**: Mario Lippert = Howard Vernon // 86 mn (Sp), 90 mn (Fr), both cut from 105 mn - colour.
Cast: José Manuel Marcos (Dick Sands), Howard Vernon (Harris), William Berger (Negoro), Marc Cassot (Captain Hull), Edmund Purdom (Admiral Marlowe), Armand Mestral (Korda), Fernando Bilbao (Hercule), Doris Thomas (Clara Marlowe), Sergio Mendizábal (Benedict), Marisol Delgado (Nan), Alberto Dalbes (Vargas), Luis Barboo, Gonzalo Cañas.

Alternative titles: It: **Un Capitano di 15 anni** // Netherlands: **Een Kapitein van 15 Jaar**.

Note: Shot in Spain in June '72. Released on video in France 1982 by Vidéobox, re-released by VIP in 1988 shown on Canal Plus TV (December 1992), in Spain by Major Produccion (cut to 83 mn), in Holland by VML.

Dick Sands is a fifteen year old boy whose only dream is to become a sailor like his godfather, Admiral Marlowe. Happily, the Admiral is able to get Dick hired as a cabin-boy on a whaler, "The Pilgrim", owned by Captain Hull. The ship will carry the Admiral's wife, Carla, to Charleston in America. Before sailing, Captain Hull also engages a new cook, Negoro. Unfortunately, during a whale hunt, Captain Hull and his crew are killed. Dick is now left in charge and has to get the ship to its destination. But Negoro, in reality a slave merchant, highjacks the vessel and sails to Africa to sell the passengers to his associates Korda and Vargas. Will Dick be able to escape and save his fellow passengers?

Based on a novel by the most prolific French author of adventure stories Jules Verne, it is really interesting to see what the most prolific Spanish erotic/horror film maker made of it. And it is real horrifying... but not in the way you might expect. Alas, the horror comes from the way the film was edited: wrong continuity and abruptly chopped scenes makes it look like a giant rough cut. For example, the Admiral, Edmund Purdom (replacing Rod Cameron), who probably didn't spend more than a day or two in the two different harbours used as locations, comes out of his house in the middle of the village and waves good-bye to his nephew down in the ship some two miles away! The overall budget was so low that the film contains some of the funniest action scenes ever seen, such as a storm consisting of buckets of water launched at the passengers in a vaguely rocking ship (the only costly item in the film), or a whale hunt consisting of repeated stockshots and, to top it all, a chase on a raft which takes ten minutes to cover a distance of one metre: a barrel of fun...

I will avoid listing the anachronisms and the typical seventies look of the costumes, but they are endless. William Berger who in real life is/was the leader of a hippie community certainly looks like one here with his headband and his long hair. Howard Vernon (curiously uncredited in Spanish publicity material) has a delightful time as a vicious slave merchant. His main instructions seem to have been "Don't shave and wear the dirtiest brown suit you've got". Purdom gives one of his most wooden performances. It is said that he only went to Europe so he could follow his beloved Linda Christian, but he looks as though, even so, he wished he'd stayed at home. The principal character, José Manuel Marcos, looks much older than he is supposed to be, but he has the voice of a ten year-old which makes his acting pretty unconvincing. Also, contrary to the original novel, he dies at the end (a typical Franco joke). For unconditional Franco fans only.
LB



Spanish poster for ***Un Capitán de Quince Años***

El Misterio del Castillo Rojo

Alt. Sp: **El Castillo Rojo**
Spain 1972
Director: Jesús Franco
P: Jesús Franco for Manacoa Films/Madrid
Sc: J. Franco // **Doph**: Javier Pérez Zofio // **M**: Daniel J. White // **Stills**: Ramón Ardid // colour.
Cast: Jesús Franco, Alberto Dalbes, Yelena Samarina, Lina Romay, Manuel Pereiro, Mario Alex, Montserrat Prous, Antonio Mayans.

Often listed as completed, this film was never finished. Judging from some stills published in French *Vampirella* (n° 13) and what Franco has said about it, the story evolves around a mad scientist (Jesús Franco) who creates a new race of zombies. The film seems to be more comedy than horror oriented and is also Franco's first production for his own company Manacoa Films.
LB



Spanish ad for ***Un Silencio de Tumba.***

Un Silencio de Tumba

Spain 1972
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid (**P mgr:** Antonio Cervera, **Asst p:** Isidro Prous)
Sc: J. Franco, based on a novel by Enrique Jarber Bergua // **Doph:** Javier Pérez Zofio (**Asst:** Alberto Prous, Juan A. Prous) // **E:** Roberto Fandiño, Miguel A. Barbero // **M:** David Khunne = J. Franco, Fernando García Morcillo // **Art d:** José Massague // **Ma:** Carmen Menchaca, Elena Cervera de la Torre // **Asst d:** Francisco Nuño // **Stills:** Maximo L. Piedra // **Script:** Emilia Arnau // 85 mn - Eastmancolor - Techniscope.
Cast: Alberto Dalbes (Juan Ribas), Glenda Allen (Annette Lamark), Mario Alex (Vicente Durban), Montie Prous = Montserrat Prous (Valerie Lamark), Luis Induni (Jerome Weber), Gene Harris = Francisco Acosta (Jean-Paul), Kali Hansa = Marisol Hernández (Laura, the maid), Yelena Samarina (Vera Steiner), Manuel Pereiro (Bongó), Caroline Rivière.

Note: Shot around Alicante (Spain). Released on video in Spain by Anja Films.

Film-star Annette Lamark and a group of friends go to spend a few days on a small island belonging to the star. Her sister Valerie lives on the island and takes care of Annette's son Christian, in the company of a servant girl, Laura, an old manservant, Bongó, and the detective, Juan Ribas. When the child is kidnapped on the first night, the atmosphere fills with tension, mutual distrust and recrimination, which increase dramatically as the guests are then murdered one by one...

This film is very different from Franco's other works. It is a sort of adaptation of Agatha Christie's *Ten Little Indians*, in other words a series of murders happens over a weekend on an inaccessible island and each of the characters is suspected in turn of being the murderer. Unfortunately Franco gives the viewer no chance to get interested in the characters before they die. The final revelation of the muderer's identity thus falls flat, and all Franco does is tritely follow a script that doesn't seem to interest him. There are stills of of nude scenes—with Kali Hansa and Alberto Dalbes—which confirm that some scene were cut, which might just excuse the incoherence of the story. Happily, Montserrat Prous is charming and perhaps if he had had a little more time (the film only lasts for 85 minutes) Franco might have produced a more credible result.
LB

Los Ojos Siniestros del Doctor Orloff

Working title: **Los Ojos del Doctor Orloff**
Spain 1973
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid (**Asst p**: Isidro Prous)
Sc: J. Franco // **Doph**: Antonio Millan, Alberto Prous, Juan A. Prous/ **E**: Roberto Fandiño, Juan A. Barbero // **M**: David Khunne = J. Franco // **Asst d**: Ana María Settimo de Esteva // **Art d**: José Massague // **Ma**: Carmen Menchaca, Elena Cervera de la Torre / **Hair**: Hipolita Emilia López // **Script**: Josefina Pruna // **Stills**: Maximo L. Piedra // 84 mn - colour.
Cast: William Berger (Doctor Orloff), Montserrat Prous (Melissa Comfort), Edmund Purdom (Inspector Crosby), Loretta Tovar (Martha Comfort), Kali Hansa = Marisol Hernández (Lady Flora Comfort), Robert Woods (David Procop Robert Eugene Hutchinson aka Davey), José Manuel Martín (Albert Mathews, the butler), Jaime Picas (Sir Henry Robert Comfort), John Russell = Joaquín Blanco (agent Michel), Lina Romay (Sweet, Davey's girlfriend), Jesús Franco (Melissa's father).

Note: Shot in Barcelona and the Canary Islands (Spain). Released on video in Spain by UNA Video.

The young invalid Melissa's life is overshadowed by the presentiment that she has committed some sort of a crime in her sleep. Seeing her close to insanity, her only relatives, Marta and Flora Comfort, place her in the care of Dr. Orloff. In fact the whole business has been set up by Melissa's relatives to get at her generous inheritance. As for Orloff, he is about to satisfy a

secret yearning for revenge: Melissa's father, who died long before in mysterious circumstances, had married the woman Orloff loved...

This "Orloff" bears no relation to the original Dr Orlof played by Howard Vernon in **L'Horrible Dr. Orlof** (1961) and its black and white sequels shot in the sixties. What we have here is an altered version of **Les Cauchemars Naissent la Nuit** (1970) a thriller which Franco would adapt again later on in his career. Robert Woods wanders around in typically seventies "psychedelic" outfits, while Edmund Purdom, as chief inspector, attempts to look interested in the enquiry he is handling. Although he had a lot more to do in this film compared to **Un Capitán de Quince Años** (1972) his performance is leaden and the film lacks rhythm, leading the spectator to lose interest in the middle. Luckily William Berger infuses a bit of life into this slow-moving thriller with its easily foreseeable ending.
LB



Spanish poster for ***Los Ojos Siniestros del Doctor Orloff***

Relax Baby

Working title: **Un Tiro en la Sien**
Spain 1973
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid
Sc & M: J. Franco // **Doph**: Antonio Millan.
Cast: Alberto Dalbes, Montserrat Prous, Yelena Samarina, José Manuel Martín, Loretta Tovar, Lina Romay, Kali Hansa = Marisol Hernández, Jaime Picas.

Announced in Spanish corporate magazines in 1973 as "A bullet in the head", then in 1977 with its present title, and frequently listed as a finished film, this film was in fact never completed.

Plaisir à Trois

Working titles: **Les Inassouvies N° 2 / Outre-Tombe**
France 1973
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P. Paris (**Exec p**: Claude Pessis)
Sc: J. Franco Manera based on the novel *Philosophy in the Boudoir* by the Marquis de Sade (dialogue & adaptation: Alain Petit) // **Doph**: Gérard Brissaud, J. Franco (some sources also credit Antonio Millan) // **E**: Gérard Kikoine, J. Franco // **M**: Daniel Janin, Robert Hermel // **Asst d**: Alberto Prous // **Script**: Simone Leguillon // **Stills**: Mario Lippert = Howard Vernon // 80 mn - Eastmancolor
Cast: Alfred Baillou (Malou, the hunchbacked gardener), Alice Arno = Marie-France Broquet (Martine Bressac), Howard Vernon (Mathias, the chauffeur), Robert Woods (Charles Bressac), Lina Romay (Adèle, the mute servant), Tania Busselier (Cécile)

Alternative titles: GB: **How to Seduce a Virgin** // Sp: **Ultra Tumba**.

Note: Shot in Portugal, under the title **Outre-Tombe**, but this title was used for French video release of William Grefé's **Death Curse of Tartu** on Casa Vidéo, crediting Jesús Franco as the director on the cover! **Plaisir à Trois** has been released in France by Videobox and Fil à Film.

Martine Bressac is released from a psychiatric clinic after a year's treatment and is driven home by her chauffeur, Mathias. She is welcomed by the demented hunchbacked gardener Malou and the mute servant girl Adèle, and impatiently demands the key to her mysterious private chamber. There, set out like exhibits in a waxworks, are the bodies of beautiful girls frozen in postures of terror on the point of death. With Mathias' help, Martine has just added another girl, a prostitute, to her collection when her husband and accomplice, Charles, arrives home with slides of a further prospective victim: Cécile the virginal daughter of a diplomat...

Alice ARNO Robert WOODS Tania BUSSELIER
Plaisir à 3
Alfred BAILLOU
Clifford BROWN
eastmancolor

French poster for ***Plaisir à Trois***

"Pleasure for three" is a modern fable in which everyone is hoist by their own petard, bathed in the murky, torrid atmosphere that Franco is so good at producing. Alice Arno is magnificent as the keeper of the "museum of horrors", a nod in the direction of the wax-museums American films are so good at portraying. Lina Romay as a sex-slave who only communicates by moaning is very credible. Only Robert Woods, a defector from Westerns, is unconvincing. As it happens, he has since abandoned acting, and now sells water softeners for a living. Franco was to re-use the theme of perverted innocence in much more erotically explicit films (nor is **Plaisir à Trois** his first foray into the genre).
LB

La Comtesse Perverse

Alt Fr **Les Croqueuses** Working title **La Comtesse Zaroff**
France 1973
Director: Clifford Brown = Jesús Franco
P: C.F.F.P./Paris (**Exec p**: Claude Pessis)
Sc J Franco Manera (dialogue Elizabeth Ledu de Nesle) **Doph** Antonio Millan, Gérard Brissaud // **E**: Gérard Kikoïne, Patrick de Conninck // **M**: Jean-Bernard Raiteux, Olivier Bernard // **Script**: Simone Leguillon // **Stills**: Ramón Ardid // 94 mn - colour.
Cast: Alice Arno = Marie-France Broquet (Comtesse Ivana Zaroff), Howard Vernon (Comte Rador Zaroff), Kali Hansa = Marisol Hernández (Kali, the fugitive), Lina Romay (Silvia Aguado), Tania Busselier (Moira), Robert Woods (Tom/Bob Nubarre), Caroline Riviere (Carole) **Additional cast, 1974 release** Monica Swinn (a prisoner), Pierre Taylou (the tied man).

Alternative title It Un Caldo Corpo di Femina

Note Released on video in France by Vidéobox and Budget Vidéo

Bob and Moira live in a beautiful villa on an isolated beach, facing an island on which stands a strange, immense modern house inhabited by a bizarre couple, Count Rador and Countess Ivana Zaroff. Bob invites a friend of his, Silvia, to stay for a few days. Later Bob and Moira entice Silvia into visiting the Zaroffs, and she discovers to her horror that her friends act as procurers for the Count and Countess's unusual games. Silvia is released naked into the dunes where the Countess, armed with a bow and arrow, sets out to hunt her down...

"The perverse Countess" is a modest masterpiece of the erotico-macabre. Franco transformed Richard Connell's adventure story (*The Most Dangerous Game*, already adapted for the screen in 1932 by R.K.O.) into a cruelly sadistic nightmare. The pleasure of the hunt in the original is replaced with a variety of pleasures of the flesh: to take it ...and devour it. The Count is brilliantly played by Howard Vernon but is overshadowed by the voluptuous Alice Arno who has the better role as the ambiguous cannibal huntress. As usual Robert de Nesle, thinking only of the X-rated circuit, was dissatisfied with the result and made Franco shoot some erotic inserts for the version distributed in 1975 with the ridiculous title of "The munchers".
LB



Alice Arno and Howard Vernon in Franco's adaptation of the R.K.O. classic ***The Most Dangerous Game La Comtesse Perverse***

Al Otro Lado del Espejo (Sp) / Le Miroir Obscène (Fr)

Fr. pre-release titles: **Inceste / Outre-Tombe** / Alt: **Le Miroir Cochon / Le Miroir Obscène des Femmes Obscènes**
Spain/France 1973
Director: Jesús Franco
P Robert de Nesle for C.F.F.P. Paris José Manuel M. Herero for Producciones Orfeo Cin. S.A./Madrid
Sc: J. Franco, Nicole Guettard = Nicole Franco/Fr = J. Franco // **Doph**: Antonio Millan (**Asst**: Alberto Prous) /Fr = Gérard Brissaud // **E**: Gérard Kikoïne, Mercedes Alonso // **M**: André Benichou, song by Roger Sarbib & Bruno Coquatrix/Sp = Adolfo Waitzmann // **Asst d**: Ana María Settimo de Esteva // **Art d**: Luis Vázquez // **Ma**: Adela del Pino, Monique Adelaide // **Stills**: Mario Lippert = Howard Vernon // **St**: Foncesca da Silva // **C**: Cornejo/Madrid, Anahory/Lisbon // 90 mn - colour.
Cast: Emma Cohen (Ana Olivera/Fr = Annette Whitman), Philippe Lemaire (Pipo), Francoise Brion (Tina), Howard Vernon (Ana/Annette's father), Alice Arno = Marie-France Broquet (Carla), Robert Woods (Bill, the trumpet player), Simon Andreu (Miguel Ferera), Carmen Carbonnel (Aunt Elvira), Adela Tauler (Estefania, Bill's wife), Roger Sarbib (Count Herman), Wal Davis = Waldemar Wohlfahrt (Arturo Barbour) Chantale Broquet (Angela), Jesus Franco (the pianist).
Uncredited additional cast (of the 1974 French version) Monique Delaunay (Marie's lover) Lina Romay (Marie Madeleine Whitman), Ramón Ardid (Marie's lover).

Alternative title It Lo Specchio del Piacere

Note Shot in Madeira Lisbon and at Tobis Studios (Portugal) and Madrid (Spain). Released on video in France by Vidéobox, in Spain by Video FQ. Although some sources credit Howard Vernon as the French dialogue writer he denies this (cf interview).

When Ana decides to get married, her father hangs himself. Horrified by the tragedy, she runs away from her home and her fiancé. She attempts to find a new life in music and art, but her father's shadow never leaves her side, preventing her from living, and ordering her to kill those who dare to interfere with their conversations from beyond the tomb. Is Ana responsible or does she kill under an invincible outside influence?

Once again, there are two distinct versions of this film. The Spanish version, clearly the one that comes closest to Franco's intentions, and the French version, for which Robert de Nesle asked Franco to add more sex for the X-certificate distribution. To do so, Franco replaced Ana's father's ghost with a new character, Marie, Ana's lesbian sister who commits suicide on learning of Ana's marriage.Where the Spanish version has a macabre dream-like atmosphere and a very real poetic charm, the French version is a banal softcore in which the script for the "Other side of the mirror" merely serves as a framework for Lina Romay's sexual activities. This auto-mutilation would be incomprehensible did it not result from (and serve to underline) the commercial constraints that hampered Franco throughout his collaboration with Robert de Nesle
LB



[illegible] in *La Comtesse Perverse* ([illegible])



[illegible] in *La Comtesse Perverse* ([illegible])



[illegible] in *El Misterio del Castillo Rojo* ([illegible])



[illegible] in *Un Silencio de Tumba* ([illegible])

Irina Karnstein waiting for new victims : Lina Romay in **La Comtesse Noire** (1973).



[illegible] *L'Atlantide* (1973).



[illegible]



Spanish poster for ***Al Otro Lado del Espejo.***

Les Exploits Érotiques de Maciste dans L'Atlantide

Alt. Fr: **Sexes au Soleil / Les Gloutonnes**, Video: **Maciste et les Gloutonnes**
France 1973
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris (**P mgr**: Claude Pessis)
Sc: J. Franco Manera // **Doph**: Gérard Brissaud (**Ast**: Albert Militon) // **E**: Gérard Kikoïne (**Asst**: Patrick de Conninck) // **M**: Robert Viger // **Script**: Simone Leguillon // **Stills**: Ramón Ardid // 80 mn - Eastmancolor - Wide screen.
Cast: Wal Davis = Waldemar Wohlfaart (Maciste), Alice Arno = Marie-France Broquet (Rose, Queen of Atlantis), Lina Romay (Alba/Bianca), Kali Hansa = Marisol Hernández (Parka), Chantal Broquet (Purpure), Robert Woods (Caronte), Howard Vernon (Cagliostro), Richard de Conninck (Bigotini, Cagliostro's butler), Caroline Rivière, Pamela Stanford = Monique Delaunay, Montie Prous = Montserrat Prous (a woman from Atlantis), Roger Sarbib.

Note: Shot in Portugal. Released on video in France by American Vidéo.

According to legend, a group of women escaped from Atlantis just before the destruction of the continent. They took refuge on a mysterious island and founded a kingdom. By the time of the Renaissance, these women—especially their queen, Rose—were known as the most voluptuous that ever lived. Any man who dared approach the island was devoured by these sexually voracious Atalantans, and it is thus that they were called the "Gobblers". At the request of the magician Cagliostro, Maciste visits the island to free the gobblers from the evil spell of the knight Caronte and his lady, Parka...

Jesús Franco said about his Maciste films: "I at first tried to get Mark Forest for the part of Maciste. So I called his agent in Italy. Several days later, he calls me back to say that Mr. Forest had accepted the part. Just before shooting began, the agent called me again to say 'Everything's sorted out and Mr. Steve Forest will be arriving at Orly...'
what a disaster!...
He had confused Steve Forest with Mark Forest!
Of course, the film didn't get made with either of them". (interview, May 1986)

See **Maciste Contre la Reine des Amazones** for review.

Maciste Contre la Reine des Amazones

Alt. Fr: **Les Amazones de la Luxure** / Video: **Yuka**
France 1973
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris (**P mgr**: Claude Pessis)
Sc: J. Franco Manera // **Doph**: Gérard Brissaud (**Ast**: Albert Militon) // **E**: Gérard Kikoïne // **M**: Robert Viger // **Stills**: Howard Vernon & Ramón Ardid // **Script**: Simone Leguillon // 73 mn - Eastmancolor - Wide screen.

Cast: Wal Davis= Waldemar Wohlfaart (Maciste), Alice Arno = Marie France Broquet (Arminda), Lina Romay (Yuka), Kali Hansa = Marisol Hernández (Turia), Roger Sarbib, Chantal Broquet (Marcia), Robert Woods (Pygar/GB = Pindar), Montie Prous = Montserrat Prous (Lucia).

Alternative titles: GB: **The Lustful Amazons** // It: **Karzan Contro le Donne dal Seno Nudo** // WG: **Mädchen die sich Lieben Lassen.**

Note: Shot in Portugal and Spain. Released on video in France by Vidéobox, MPM and Ciné Vidéo Distribution.

Mediaeval France. Pygar tells Maciste of his recent journey to Antigua, and his encounter there with a tribe of Amazon women—an exclusively female community promising undreamed-of sexual delights to any man who comes upon them and possessors, moreover, of a fortune in gold and jewels.
Pygar's friend, Marcia shows Maciste a necklace as an example of the treasure. Maciste is persuaded to undertake an expedition in search of the riches, unaware that Pygar has arranged with the Amazon Queen, Arminda, to lead him to the tribe in return for a share of the gold.
The travellers are ambushed by Amazons as they near their destination, and the Queen immediately presses Maciste into service as a stud, to rejuvenate the Amazon race through procreation. She soon falls in love with him. Pygar and one of the Amazons, Yuka, attempt to make off with the treasure...

These two films caused somewhat of a stir because of the liberties Franco took with the Maciste character (some would call it a "betrayal"). We are far from the Italian muscle-man epics of the sixties.
With Franco, Maciste becomes a renaissance-style character, which is not totally incredible: Maciste was originally created for the cinema and has gone through many changes since his first appearance in **Cabiria** (1914). These twin movies are, in fact,

very different from each other. The "Amazon" Maciste is the one Franco was contracted to make, while the "Atlantis" one is the extra bonus offered to the producer, Robert de Nesle who thus got two movies for the price of one.
A difference of approach is perceptible: though not a great Franco film, the "Amazon" Maciste has a coherent script and even proves to be somewhat pleasant at times despite the poor sets and some amateurish actors, whereas the "Atlantis" Maciste is just terrible: a mere meaningless juxtaposition of scenes which seem to be taken from the other Maciste or other movies (eg. Vernon as Cagliostro, not listed in the film credits). Never trust a bargain...
LA



French poster for ***Maciste Contre la Reine des Amazones***

La Noche de los Asesinos

Spain 1973
Director: Jesús Franco
P: Arturo Marcos for Fénix Films & Copercines/Madrid (**Exec p**: Antonio Cerven; **Asst p**: Luis F. Rodriguez)
Sc: J. Franco; based on the novel *The Cat and the Canary* by John Willard (credited to Edgar Allan Poe on the film) // **Doph**: Javier Pérez Zofio (**Asst**: Enrique Sal) // **E**: Antonio Gimeno, Mercedes Gimenez // **M**: Carlo Savina (Ed. CAM Española S.A.) // **Asst d**: Ricardo Vázquez // **Ma**: Adela del Pino, Elena Cervera // **C**: Peris // **Hair**: Carmen Sanchez // **Stills**: Ramón Ardid // 87 mn - Eastmancolor - Techniscope.
Cast: Alberto Dalbes (Major Oliver Brooks/Lord Archibald Percival Marion), Evelyn Scott = Evelyne Deher (Lady Marta Tobias), William Berger (Baron Simon Tobias), Maribel Hidalgo (Lady Cecilia Marion), Lina Romay (Rita Marion), Yelena Samarina (Deborah Potz), Antonio Mayans (Alfred Marion), Angel Menéndez (Jennings), Vicente Roca (Inspector Victor Bore), Luis Barboo (Rufus Potz, the butler), Dan Van Heinze = Dan Van Hussen (oriental woman's husband), José María Palacios, Martínez Blanco (the lawyer Brian C. Loy), Eduardo Puce, Ricardo Vázquez, Ramón Ardid (Agent Robinson, inspector Bore's assistant), Susan Swan (oriental woman), Jesús Franco (Eddy, Major Brooks' assistant).

Alternative titles: WG video: **Im Schatten des Mörders** // It: **Sospiri**.

Note: Shot on location in Alicante and Orihuela (Spain). Released on video in Spain by Foher S.A., in West Germany by International Home Video.

A masked killer strikes at the inhabitants of a castle in Louisiana. The first victim is its owner, Lord Archibald Percival Marion. His relatives arrive at the castle to hear the reading of his will. The following night his wife, Lady Cecilia Marion, is the killer's second victim. Bound to the cliffs, she drowns as the tide comes in. Inspector Bore's investigations reveal more and more mysteries hidden in the Marion family's past. A dark secret seems to lie over the Marion castle. Are the killings an act of revenge? But by whom and why...

Shot in the most prolific period of Franco's career, "The night of the murderers" unfortunately fails to measure up to films such as the beautifully disturbing **Los Ojos Siniestros del Doctor Orloff** or his classic **La Comtesse Noire. La Noche...** is simply a standard murder mystery, with few of Franco's usual nasty ingredients and lacking the weird atmosphere tinged with sexual perversion which is his trademark. One assumes that this was mainly due to Franco's attempt to tell a horror story in the accepted way rather than deliver his own vision of Willard's book. Despite Zofio's skillful photography, so perfectly suited to this type of film, Franco's screenplay, undoubtedly inspired by Paul Leni's 1927 silent version, **The Cat and the Canary**,



Spanish ad for ***La Noche de los Asesinos.***

unfortunately soon loses its way in boring, trivial dialogue and unecessary plot twists. Too often he introduces uninteresting characters and story tangents that are extraneous to the film's main theme and are not even important to the disappointing climax, the revelation of the killer. Only Franco's ironic cameo as an alcoholic is a momentary relief. In addition to the always enjoyable presence of the "Franco family" among the cast, including a marvellous William Berger, Lina Romay and Luis Barboo, **La Noche...** also marks Ramón Ardid's first appearance in a Franco film. He would soon become a regular cast member and also assistant editor. All in all not an unmitigatedly bad film, just a disappointing one if one expects to get more than the foggiest impression of Franco's personality and talent.
PB

Le Manoir du Pendu

Spain 1973
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid
Sc: J. Franco // **Doph**: Javier Pérez Zofio // **Stills**: Ramón Ardid
Cast: Antonio Mayans, Lina Romay, Alberto Dalbes, Dan Van Hussen, Vicente Roca, Susan Swan.

"The hanged man's mansion" is an unfinished film shot back to back with **La Noche de los Asesinos**.



*Lina Romay in **Le Manoir du Pendu**.*

La Comtesse Noire

Alt. Fr: **La Comtesse aux Seins Nus / Les Avaleuses**
France/Belgium 1973
Director: James P. Johnson = Jesús Franco
P: Marius Lesœur for Eurociné/Paris, Les Films Marc/Paris, Brux International Pictures/Brussels (**P mgr**: Jean Lefait)
Sc: H.L. Rostaine & J. Franco (adaptation & dialogue: Joseph Jehoulet, P. Belair) // **Doph**: Johan Vincent= J. Franco, Raymond Heil = Ramón Ardid // **E**: Pierre Querut = J. Franco & R. Ardid // **M**: Daniel J. White // **Asst d**: Rick de Conninck (CNC: Patrice Rhomm = Patrice Rondard) // **Ma**: Elisenda Villanueva // **Stills**: R. Ardid // 82 mn - Telecolor - Wide screen.
Cast: Lina Romay (Irina, Countess of Karnstein), Jack Taylor (Baron Von Rathony), Monica Swinn (Princess de Rochefort), Alice Arno = Marie-France Broquet (Maria, the princess' maid), Luis Barboo (Irina's servant), Gilda Arancio (Ana, the reporter), Jean-Pierre Bouyxou (Dr. Orlof), Roger Germanes (1st victim), Raymond Hardy = Ramón Ardid (prospective servant), Anne Watican, Richard Kendall = Ricardo Vázquez (the inspector), Jess Franco (Dr. Roberts).

Alternative titles: GB: **The Bare Breasted Countess** (59 mn) // US video: **Erotikill / The Loves of Irina** // It: **Un Caldo Corpo di Femmina** / video: **Erotikiller** // WG: **Entfesselte Begierde** // Finland video: **Verentahrima Morsian**.

Note: Shot on the Island of Madeira (Portugal). Released on video in France by Broadcast Général Vidéo, in USA by Force Video, Wizard and Private Screenings, in Italy by Antoniana Home-Video, in Finland by Big Partner oy Suomen.

In Madeira, mute Countess Irina Karlstein descends from her lair in the hills to seduce a woodsman, whose penis she bites off. She is interviewed shortly after by a journalist, Ana, about her supposed vampire ancestors. Dr. Roberts feels that the woodman's mutilation was the work of a vampire, but only his blind colleague, Dr. Orloff is willing to confirm his fears. Irina visits Ana and first teases then makes love to her. She next approaches an Austrian novelist, Baron Von Rathony, who has been following her and believes that he is destined to make love to her. Together, they discover a subtle telepathic link to each other which will only be broken by death...

This is one of Franco's most popular movies, and there are so many versions in circulation that it is not easy to see them all. There is a semi softcore German version called "Unbridled desire" which clicks in at 89 mn (it completely omits the S/M stuff with Alice Arno and Monica Swinn). Another German version, which seems to be the most complete one available runs 96 mn and includes many hard-core shots of Lina Romay's mouth doing nice things to several unknown's genitalia (crudely inserted into the rest of the movie). **Les Avaleuses** ("The swallowers) is a French version (82 mn) with most of the hard-core extravaganzas but some other material missing. Most interesting is the Italian **Erotikiller**, as it completely avoids the fellatio business and includes some traditional bloodsucking sequences shot back-to-back with the other stuff! There is also



*German poster for **La Comtesse Noire***

a difference in the scene where Dr. Orloff examines a female victim—in one version the blind doctor squeezes the victim's pussy, in the other he only touches her neck. In either version, this is one of the most poetic examples of vampire film-making in many a moon. Riddled with many seemingly unneccessary zooms and images, it is one of the few movies that manage to create a powerful climate not so much of terror, but of enigma and overwhelming sadness. The vampire of the title (who only has a fleeting resemblance to that other famous female vampire, Carmilla) is a cursed, driven being, forced to experience eternity, unable to experience love without destroying its object. Of course, the film heavily relies on Lina Romay's ethereal presence, it was one of her first good roles for Franco and she repays him by providing some of the most erotic scenes in vampire (and maybe even general) film history. The pre-credit sequence of her walking through the mists alone is worth the price of admission. Her lover is American actor Jack Taylor, who wears a long moustache in this one and reads esoteric books. His meeting with Lina on top of a misty mountain is one of the best moments in the film, not in all of the aforementioned versions. Famous French film critic and editor Jean-Pierre Bouyxou (who, back then, was the boyfriend of actress Monica Swinn) makes a good Dr. Orloff with a very extravagant beard, and Franco provides himself with an extended guest role. The whole movie is permeated by the wonderfully melancholic music score by Daniel J. White, on of his best for Franco. Highly recommended.
Christian Kessler

Tango au Clair de Lune

Working title: **Sexy Blues** / Fr pre-release: **Blues au Clair de Lune / Serenade a Barbara** / Alt: **Kiss Me Killer! (valse pour un tueur)** / Re-release: **Embrasse-Moi** (1980) / **Emmanuelle Blonde** / Export: **Kiss Me Killer** / **Kiss Me and Make Love to Me** / **Come with Me my Blond Emmanuelle**
France 1973
Director: Roland Marceignac = Jesus Franco
P: Marius Lesœur for Eurocine Paris
Sc: David Khunne = J. Franco, R. Marceignac = J. Franco, G. F. Riccioni. **Doph**: Gerard Brissaud. **Asst**: Etienne Rosenfeld (in fact J. Franco). **M**: Daniel J. White. **Asst d**: M. Martucci, Guy Pezzetta. **Script**: Ilona Kunesowa. **Stills**: Ramon Ardid. 88 mn. colour. Wide screen.
Cast: Alberto Dalbes (Freddy Carter), Olivier Mathot (Carlos Moroni), Alice Arno = Marie France Broquet (Linda), Lina Romay (Moira Ray), Richard Kendall = Ricardo Vazquez (the Captain), Paul Muller (the Inspector), James Harris = Francisco Acosta (Paul Radeck Fougere), Jacques Marbeuf, Jaques Gauthier, Gilda Arancio (a stripper), Bigotini = Richard de Conninck (a friend of Freddy's), Catherine Laferriere (a dancer), Angelo Bassi (an inspector), Pierre Taylou (Jimmy), George Alexandre (a dancer), Joseph Matter (a bodyguard), Dan Van Hussen (a gangster), Antonio Mayans (Mario Camacho), Jesus Franco (Marcel/the guru Kookoo)

Alternative title: Sp video: **Vals para un Asesino**

Note: Shot in Spain. There is no director credited on the French released print (!). Released on video in France by Ciné 7 and ALV/Marignan.

Lo Pagán Southern Spain, 1973. Several hoodlums gather to collect a shipment of drugs off a boat. Their leader, Freddy Carter, climbs on board but is forced to kill the captain in order to get away. On his return from the ship, Paul Fougère and Carlos Moroni, two of his associates, kill him along with the other members of the gang. Later, Fougère tells Carter's girlfriend, Linda, that the police intervened and killed her lover. He confesses his love for her and persuades her to live with him.

Two years later, Fougère, now named Radeck, is the wealthy Don of a small coastal town. One night at the Flamingo Club, Moroni's bar, the pianist plays a blues melody which Carter had composed for Linda. Then Radeck receives a series of notes signed by Carter, and the Flamingo's new stripper, Moira Ray, starts asking questions about her supposedly lost friends Fougère and Carter... Is Carter really dead, and who is threatening Radeck's empire?

This typical Franco *film noir* homage with humorous notes is in fact a new version of **La Muerte Silba un Blues** (1962) spiced with soft core interludes and a few nightclub routines—in the Soledad Miranda tradition—in which Lina Romay tries to revive the male attribute of a sculpture of Adonis. There are also numerous in-jokes (for example the password is "It's sunny in Manacoa" which is also the name of Franco's own production company). Franco plays Kookoo, a hippy guru, who mutters about the imminent apocalypse but shuts up as soon as things turn nasty and reveals his true identity as Marcel, a common mischief-maker!
LB



French sales brochure for Tango au Clair de Lune

Des Frissons sur la Peau

Alt Fr: **Le Chemin Solitaire** / **Dernier Frisson** / Video: **Tendre et Perverse Emmanuelle**
France 1973
Director: James P. Johnson = Jesús Franco/some prints: Michel Breuil
P: Universum and Les Films du Palais Royal Paris
Sc: A. L. Mariaux (usually a pseudonym for Marius Lesœur, here used by Franco). **Doph**: print: Gérard Brissaud; CNC = Etienne Rosenfeld & Alain Hardy (in fact by J. Franco). **E**: print = Josianne Gibert; CNC = Claude Gros. **M**: Daniel J. White. **Asst d**: Reinard Brulle, Daniel Guillaume. **Script**: Ilona Kunesowa. **Stills**: Ramon Ardid. 77 mn. Eastmancolor
Cast: Lina Romay (Greta, Gordon's sister), Norma Castel (Emmanuelle Douglas), Jack Taylor (Michel Dréville), Alberto Dalbes (Gordon Douglas), Alice Arno = Marie France Broquet (Barbara), Pierre Taylou (Bishma, the hippy), Monique Van Linden, Roger Germanes (a policeman), Antoine Fontaine, Richard Kennedy = Ricardo Vazquez (the Chief Inspector), Bigotini = Richard de Conninck (a policeman), Ramon Ardid (Mathias, a policeman), Carmen Carbonnel (Gordon's mother), Dan Van Hussen (Inspector Siodmak), Antonio Mayans (Richard Scary), Gilda Arancio (Emmanuelle's friend), Susana Taber (Emmanuelle's double).

Alternative titles: It: **Sicarius-Febbre di Sesso** // Sp video: **El Ultimo Escalofrío** // Holland video: **Tender and Perverse Emmanuelle.**

Note: Shot in Spain. Released on video in Holland by Video for Pleasure.

Gordon Douglas is worried about his wife, Emmanuelle. He fears for her declining mental health and asks his friend Michel Dréville, a psychiatrist, to spend a few days with them in order to cure her. On the evening of Dréville's arrival, Emmanuelle mysteriously disappears.
The next day, she is found dead at the bottom of a cliff by Bishma, a hippy vagrant. The police begin an investigation when they discover that this apparent suicide is actually a murder. Emmanuelle had many lovers of both sexes, including Michel, and Greta, Gordon's sister. Michel is soon accused of the murder, but Greta, who is in love with him, begins her own investigation and meets all Emmanuelle's other lovers...

Beneath the typical "whodunnit" format lies a very atmospheric and moodily romantic film. This is due primarily to the numerous blurred shots—*à la* David Hamilton—and the flashback construction.
On the other hand, the mystery is badly marred by uninteresting softcore scenes and an amateurish cast (Ramón Ardid is even used in two different roles and, curiously, Lina keeps her large glasses on throughout the film). It seems this film was begun during the shooting of **Blues au Clair de Lune**, as the exact same locations are used and some of the actors wear the same costumes in both movies.
Announced in 1972 as **Homicidio en un Camino Solitario** (Murder on a lonely path) with Yul Brynner and Raquel Welch (!), Franco probably had this idea waiting on the shelf until right opportunity came along to bring it to the screen. The music, wrongly credited in some sources to Bruno Nicolai, is in fact the theme from **Le Sadique Baron Von Klaus** (1962), composed by Daniel J. White and Franco himself. It adds a nostalgic touch to the weird theme of absolute power/love which seems to be one of Franco's obsessions.
LB

The Porno Holocaust Years 1973-1979

Mais Qui Donc a Violé Linda? (plaisir solitaire) (Fr)
La Felicità nel Peccato (It)

Fr working title: **Morbosita** / Alt Fr: **Les Nuits Brûlantes de Linda/ Caresses de Chattes**
France 1973
Director: James P. Johnson = Jesús Franco
P: Marius Lesœur for Eurociné/Paris, Parva Cinematografica/ Rome (**P mgr**: Daniel Lesœur)
Sc: Richard de Conninck, Alain L. Mariaux, Gian Franco Riccioni, A. Piccionni, R. Piseri & Nicole Franco (in fact J. Franco) // **Doph**: Gérard Brissaud, **Asst**: Max Lechevalier (in fact J. Franco) // **M**: Iann Wira, Charles Gordanne, Olivier Toussaint & Paul de Senneville (in fact Daniel J. White) // **E**: not credited, probably J. Franco // **Asst d**: Richard de Conninck // **Script**: Ilona Kunesowa // **Ma**: Adda Moranti // **Stills**: Ramón Ardid // 85 mn - Eastmancolor - Wide screen.
Cast: Alice Arno = Marie-France Broquet (Marie-France Bertrand), Lina Romay (Olivia Steiner), Pierre Taylou (Abdul), Paul Muller (Mr Steiner), James Harris = Francisco Acosta (Lorna's lover), Catherine Laferrière (Linda Steiner), Monica Swinn (Lorna Steiner), Angelo Bassi (the Inspector), Joseph Mattei (the lost man).

Alternative title: Belg: **Linda, la Maison des Pécheresses.**

Note: Released on video in France by Sweet Home Vidéo.

Marie-France Bertrand, a French au pair girl, goes to a remote house on a Greek island where Mr. Steiner lives with his daughters, Olivia and Linda, and a deaf-mute servant, Abdul. The solitude they live in has unhinged their minds. Olivia is a nymphomaniac and Steiner is a lunatic obsessed with phantom visions of the past.
Linda has been paralysed since birth and will only trust Abdul, whose simple nature has much in common with her adolescent innocence. The gloomy atmosphere prevailing in the house, the overwhelming heat, Olivia's moans of pleasure during her erotic dreams at night, the silent, repressed male presence of Abdul will soon unhinge Marie-France...



*French pressbook for **Mais Qui Donc a Violé Linda?***

"Linda's hot nights" is a sex film crossed with a thriller in which Lina Romay fully displays her talents as an exhibitionist. Franco shot a remake (**Die Teuflischen Schwestern**, 1977) for Swiss producer Erwin C. Dietrich that was much more sober and coherent.
LB

Exorcisme (Fr)
Exorcisme et Messes Noires (Bel)

Alt. Bel: Expériences Sexuelles au Château des Jouisseuses
Alt. Fr: **Sexorcismos** (1975 hardcore re-release)
France/Belgium 1974
Director: James P. Johnson = Jesús Franco
P: [illegible] for Eurocine Paris, [illegible] Brussels (**Exec p**: Daniel Lesoeur)
Sc: [illegible] J. Franco, James [illegible] Henri [illegible] de Boitselier // **Doph**: Etienne Rosenfeld, J. Franco // **E**: Pierre Querut = J. Franco & Ramón Ardid // **M**: André Bénichou (produced by A. Bénichou, Jacques Nicolet) // **Asst d**: F. Somet, Pierre Cateson (in fact Richard de Conninck) // **Ma**: Monique Van Linden // **C**: P. Van Leenardt // **Script**: Ilona Kunesova // **Stills**: R. Ardid // 90 mn - Eastmancolor.
Cast: Lina Romay (Anne), Catherine Laferrière (Martine), Lynn Monteil = Nadine Pascal (Rose), Jess Frank = Jesús Franco (Paul Vogel, alias Radeck, alias Mathis), Pierre Taylou (Raymond Franval), [illegible], Monica Swinn (the Countess), France Nicolas = France Roche (Mrs Carter), Sam Maree (David Carter, cut from the hardcore version but left in the credits), François Guillaume (Martine's lover, cut from the hardcore version but left in the credits), Carole Rivière = [illegible] (Gina, [illegible]), [illegible] Lebrun, Olivier Mathot (Inspector Tanner) // **Uncredited**: Bigotini = Richard de Conninck (the Count's butler), [illegible] (the Count), Ramón Ardid (the hotel receptionist), [illegible] ("Bidoche", the poacher), [illegible] (the doctor) // **Hardcore additional cast**: [illegible], David Alla

Alternative title // **La Viziose**

Note: Released on video in France by [illegible] and Budget Video, in Italy by Italtape (66 mn).

Vogel is a journalist on a scandal sheet called "Dagger in the garter" whose editor, Raymond Franval, is carrying on a flirtation with his secretary Anne. Raymond and Anne organise very private parties in the stately home of a count and countess, with black masses whose realistic simulations of torture and flagellation give the guests the sensations they came to experience. Vogel, an ex-priest, is a bizarre, paranoid, religious mystic. One day he witnesses a mass by chance and believes it to be real. In order to exorcise the demons possessing the participants, Vogel will torture them to death in the manner of the Inquisition...

There are many versions of this film, all of them "patched together" by Eurociné. **Exorcisme** is the softcore version. A number of its scenes (the mock black masses, Caroline Rivière's murder, and the ill-treatment of Lina Romay) were shot both clothed and in the nude for export (a common practice among British producers in the sixties). **Sexorcismes** is the hardcore version, for which Franco himself shot the extra scenes since we can see him at work on one of his victims. It goes without saying that the hardcore inserts replaced scenes that were vital to the understanding of the plot and added nothing to this already shaky film. Franco had a ball starring as the psychopathic killer. He did his own dubbing (in France, of course), making his performance much more attractive and credible than that of **Sadique de Notre-Dame** which, incidentally, includes the majority of this film.
LB



French sales brochure for ***Exorcisme***

Célestine, Bonne à Tout Faire

France 1974
Director: [illegible] Brown = Jesús Franco
P: [illegible] for [illegible] Paris // **P mgr**: [illegible]
Sc: J. Franco Manera, Nicole Franco // **Doph**: Etienne Rosenfeld // **E**: Gérard Kikoïne // **M**: Paul de Senneville, Olivier Toussaint (Ed. Tremplins)// **Asst d**: Richard de Conninck // **Ma**: Denise Tyack // **Stills**: Mario Lippert = Howard Vernon & Ramón Ardid // 84 mn - Eastmancolor.
Cast: Lina Romay (Célestine), Howard Vernon (Count de la Braquette), Olivier Mathot (Fernand), Pamela Stanford = Monique Delaunay (Martine), Jean-Pierre Granert, Bigotini = Richard de [illegible], [illegible] (the Countess), Anne [illegible] (Janine), [illegible] (Mathias), Raymond Hardy = Ramón Ardid (Sébastien), Laurent Tenarg (Marc), Catherine Laferrière, Jean-Pierre Bouyxou (police inspector), [illegible], Jesús Franco (the awakened man in the pre-credits sequence)

Alternative titles: USA: **Celestine, an All Around Maid** // GB: **Celestine, Maid at Your Service** // WG: **Mädchen für Intime Stunden** // It: **Infedelmente Vostra Celestina Tutto Fare**

Note: Released on video in France by Videobox, shown on French TV (M6) in May 1991.

Eighteenth-century France. Célestine and Janine, wearing only their lingerie, flee from a police raid at Lulu's, the brothel where they work. They separate, agreeing to meet later.

Jesús Franco and Caroline Rivière in **Exorcisme** (1974)





Lina Romay in **Célestine, Bonne à Tout Faire** (1974)

The world from a different view: Catherine Laferrière in ***Exorcisme*** *(1974)*



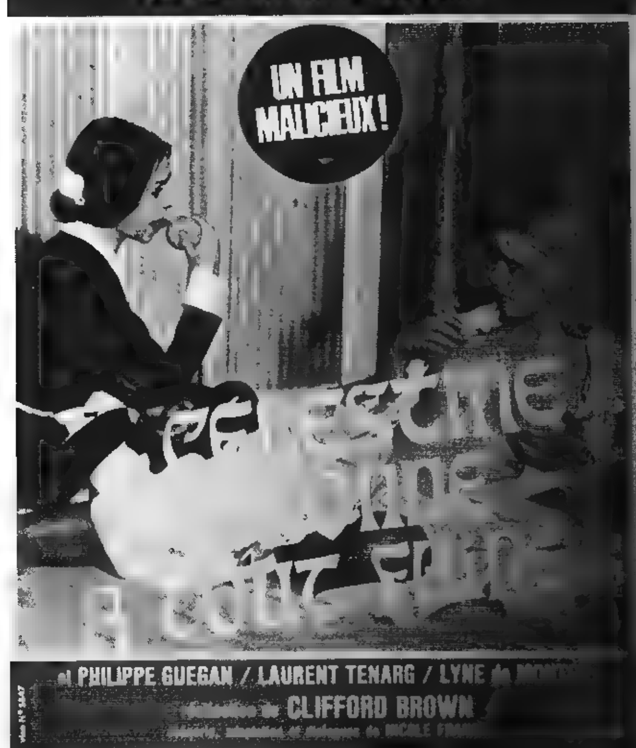
Lina Romay in ***Mais Qui Donc a Violé Linda?*** *(1973)*

Bathroom beauty: Lina Romay in ***Lorna, l'Exorciste*** *(1974)*

A mouthfull for Pamela Stanford in ***Lorna, l'Exorciste*** *(1974), cut from the released print*

Arriving at a stately mansion, Célestine is welcomed by the gardener, Sebastian with a bout of love-making in a haystack. Sebastian promises to find her a job at the house; so does Malou the butler when he discovers her next morning in the barn, only clad in her corset. The Countess agrees to employ her as a maid. In between more mundane chores, Célestine reads the Marquis de Sade to the ailing Count de la Braquette, seduces the son of the house and gives sexual advice to Martine, the Countess' prudish niece. She also begins an affair with the Count, Fernand, recognising him as one of Lulu's best customers. The situation gets more complicated when everybody in the house converges on Célestine's room at the same moment...

Apparently tired of his dark fantasies, Franco decided to enjoy himself with this zany sex-comedy set in the early part of the 18th Century. The result is enjoyable compared to some of his other comedies. The cast also seems to have had fun, specially Howard Vernon as the impotent count who must listen to dirty stories before he can fall asleep. Monica Swinn (uncredited) plays a severe housekeeper and Jean-Pierre Bouyxou has a cameo as a police inspector. If you listen carefully to the score, you will recognize it from many Franco productions for Golden Internacionál. In 1983, he made a remake of **Célestine...**, **Scarlet**, which was never released.
LB



French pressbook for ***Célestine, Bonne à Tout Faire.***

Lorna, l'Exorciste

Alt. Fr: **Lorna / Les Possédées du Démon / Les Possédées du Diable**
France 1974
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris (**P mgr**: Jacques Garcia)
Sc: J. Franco Manera, R. de Nesle (adaptation & dialogue: Nicole Franco) // **Doph**: Etienne Rosenfeld (**Asst**: Maurice Kaminsky) // **E**: Gérard Kikoïne // **M**: André Bénichou, R. de Nesle // **Asst d**: Richard de Conninck // **Ma**: Catherine Demaesmaker // **Stills**: Mario Lippert = Howard Vernon // 84-89 mn - Eastmancolor.
Cast: Pamela Stanford = Monique Delaunay (Lorna Greene), Lina Romay (Linda Mariel), Guy Delorme (Patrick Mariel), Jacqueline Laurent (Marianne Mariel), Bigotini = Richard de Conninck (Marius), Catherine Laferrière, Howard Vernon (Mauricius), Jesús Franco (the doctor).

Alternative title: **It**: **Sexy Diabolic Story**.

Note: Shot in Rozay-en Brie, Fontenay-le-Vicomte & La Grande Motte (France). Released on video in France by C.V.D., re-released by VIP and MPM Production.

Patrick and Marianne Mariel have been married for 20 years and have a daughter, Linda. All three are on holiday in the South of France when Lorna Green, an old friend of Patrick's, rings him up to remind him of their date the following Tuesday, Linda's eighteenth birthday. When they meet, Lorna insists that Patrick let her have Linda to stay with her as had been agreed some time earlier. Now Patrick refuses, so Lorna orders her butler, Mauricius to beat him up. From that moment a curse falls on the Mariel family, and Lorna takes possession of Linda, body and soul...

Lorna... has all the defects found in the other films of this series produced by Robert de Nesle. An excessively slow pace, hideous photography and mediocre actors (with the exception, naturally, of Lina Romay). Howard Vernon makes a small guest appearance with a unforgettable one-liner—something that sounds like "hurrumph!". And yet, there is something going on in this film. There is no attempt at "comedy" here, no trace of that heavy, indigestible humour found in most of Clifford Brown's efforts. The style is serious, and, almost incidentally,



French poster for ***Lorna, l'Exorciste***

the story is very strong, perverse and disturbing. The supernatural elements are ambiguous. Although it is a classic tale of possession, **Lorna...** also describes the disintegration of an obviously highly neurotic bourgeois family and its descent into madness. Franco makes a play on the hallucinations, fantasies and symbols—such as cockroaches crawling out of a woman's sex!—and the taboos of incest are broken again and again. All of this, set in a seventies' decor of an ugly banality, gives this film a truly surrealist aura. Failing a real originality, this film is nevertheless the most interesting of the "Brown-de Nesle" collaborations.
LA

Les Nonnes en Folie

Alt. Fr: **Les Chatouilleuses**
France 1974
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris (**P mgr**: Jacques Garcia)
Sc: David Khunne = J. Franco (adaptation & dialogue: Nicole Franco, Alain Petit) // **Doph**: Etienne Rosenfeld (**Asst**: Maurice Kaminsky) // **M**: André Benichou, R. de Nesle (in fact Daniel J. White) // **E**: Louis Soulanes // **Asst d**: Richard de Conninck // **Stills**: Ramón Ardid // 100 mn - colour - 16 mm.
Cast: Lina Romay (Loulou), Fred Williams (Carlos Ribas), Olivier Mathot (the governor), Bigotini = Richard de Conninck (General Pancho López), Alfred Baillou (the convent guardian), Pamela Stanford = Monique Delaunay (Coco), Brigitte Monnin (Fifi), Lise de Franval = Lisa Ferreire (a nun), Monica Swinn (Simone), Raymond Hardy = Ramón Ardid (Basilio, a guerillero), Willy Braque = Guy Péraud (Gómez), Caroline Rivière (a nun), Anne Gladysek = Anne Garrec (Gigi), Maria Mancini (Mimi).

Note: Shot in Cascais (Portugal). Released on video in France by Vidéobox.

Central America, circa 1915. It is the age of revolutions, tyranny, captains and colonels. In a small provincial town, often invaded by some revolutionary group or other, there is a brothel of which the Madame, Simone, and most of the girls, are French. Many of the girls are in love with rebel leader Carlos Ribas, and, when government troops re-occupy the area, they hide him. When the soldiers discover him, they take both him and the girls prisoner. The governor sends the girls off in a cart to amuse the troops, but they manage to escape along the way and take refuge in a convent where they take over the nuns' identities...

Shot back-to-back with **Roland, l'Homme le Plus Sexy du Monde**, this comedy is out of the same bag. In other words, the gags aren't very funny and everybody's having a ball in the sunny Portuguese location, except for us, the spectators, jealous of the good times the actors obviously had at the expense of Robert de Nesle. The idea of the obscene Latin mass ("Phallus dei, clitoris peca mundi, misere e pubis gigantus erectum, rectum ralentibus sodomisem sans vaselinum") was done much better in the wake scene in **Christina Princesse de l'Érotisme** and Bigotini, the assistant-stage-manager-props on all the Nesle films, is a pretty rotten Mexican bandit, despite the correct moustache.
LB

L'Homme le Plus Sexy du Monde

Working title: **Roland, l'Homme le Plus Sexy du Monde**, Alt.: **Le Jouisseur**
France 1974
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris (**P mgr**: Jacques Garcia)
Sc: Nicole Franco // **Doph**: Etienne Rosenfeld (**Asst**: Maurice Kaminsky) // **M**: André Bénichou // **Asst d**: Richard de Conninck / / **Stills**: Ramón Ardid // 104 mn (cut from 120 mn) - Eastmancolor.

Cast: Fred Williams (Count Roland), Bigotini = Richard de Conninck (Bertrand Malou), Lina Romay (Loulou Laverne), Willy Braque = Guy Péraud (a gangster), Olivier Mathot (Joe Le Corsia), Brigitte Monnin (Barbara Bolt, Roland's wife), Maria Mancini (Amira), Pamela Stanford = Monique Delaunay (Angela, the Italian girl), Monica Swinn (Mrs Lapierre), Anna Gladysek = Anne Garrec (the sex-shop owner), Lisa Ferrera, Raymond Hardy = Ramón Ardid (a gangster), Victor Costa (Mr Lapierre), Victor Mendés (Prince Grokumaté), Suzuki (Kukuci, the Prince's daughter), Caroline Rivière (Pepita, the maid).

Alternative title: WG: **Der Sex Playboy**.

Note: Shot in Cascais (Portugal) and in Paris (France). Released on video in France by Vidéobox. Although Alfred Baillou was credited in the original cast, he doesn't appear in the final print, since the dream sequence in which he played a turbaned king was cut.

Barbara Bolt, American president of Porno Shops Associated, marries Roland, a young French aristocrat. She thinks of love as a professional technique which leads to Roland losing his sexual desire for her. Malou, Roland's valet, suggests he recapture his zest for life by impersonating Malou and going to a number of respectable establishments where he can seduce nubile young girls or married women to his heart's content...

It must be the worst of the "Clifford Brown-Robert de Nesle" films. There is no screenplay, just a vague plot linking ill-assorted scenes, whereas the opening shots hinted at a kind of male version of **Célestine**. Worst of all, what is meant to be a comedy is merely a film of unbearable dullness.
LA



Fred Williams and partner in L'Homme le Plus Sexy du Monde

Les Emmerdeuses

Alt. Fr: **Les Grandes Emmerdeuses / Les Petites Vicieuses Font les Grandes Emmerdeuses**
France 1974
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris
Sc: David Khunne = J. Franco // **Doph**: Etienne Rosenfeld // **E**: Louis Soulanes // **M**: André Bénichou // **Stills**: Ramón Ardid // 82 mn - Eastmancolor.
Cast: Lina Romay (Pina), Pamela Stanford = Monique Delaunay (Tina), Willy Braque = Guy Péraud (Kashfi), Raymond Hardy = Ramón Ardid (Pérez), Monica Swinn (Pindar), Lise Franval = Lisa Ferrera (Martine), Bigotini = Richard de Conninck, Fred Williams, Jesús Franco.

Note: Shot in Cascais (Portugal). Released on video in France by Vidéobox.

Pina and Tina have some stolen diamonds which they hope to sell to Kashfi in Istambul. They are followed by two policemen, Costa and Pérez, who help them to get rid of Kashfi, who had refused to pay up, and rescue them when Doctor Radeck imprisons the girls in his laboratory. But after that, the girls knock out their rescuers and run off with the diamonds...

No print available for review.



*Lina Romay and Pamela Stanford in **Les Emmerdeuses***

Midnight Party

Working titles: **Porno Pop / La Partouze de Minuit / Sylvia la Baiseuse / Sexy Blues**
France/Belgium 1975
Director: James Gardner (here a front for Jesús Franco)
P: Marius Lesœur for Eurociné/Paris, Brux Inter Films/Brussels (**P mgr**: Daniel Lesœur)
Sc: Charles Lecocq = Pierre Claude Garnier, H. L. Rostaine; based on a story by David Khunne = J. Franco // **Doph**: Gérard Brissaud // **E**: J. Franco // **M**: Daniel J. White // 75 mn - Eastmancolor.
Cast: Lina Romay (Sylvia), Monica Swinn (Linda), Olivier Mathot (Al Pereira), Evelyne Scott = Evelyne Deher (Marylin), Yul Sanders = Claude Boisson (Joe Loggia), Charlie Christian = Alain Petit (Red Nicholas), Pierre Taylou (Pierre), Simon Berger, Isabel Gargano (Martha), Ilona Kunesowa (the girl at the bar), Ramón Ardid (Agent 008's assistant), Jess Frank = J. Franco (Radeck, agent 008 aka Durand).

Alternative titles: It: **La Coccolona** // Sp: **Lady Porno** (a re-edited version signed Tawer Nero= Julio Pérez Tabernero) // WG: **Heisse Berühungen** (re-edited version).

Note: Shot in the South of France. Released on video in France by T Vidéo (letterboxed), in Canada by Master Video Production. In the US, Private Screenings video label released a film entitled **La Partouze de Minuit** (French translation of the original title) which is in reality Max Pécas' **Luxure** (1975, USA = **Lewdness**).

The young and pretty Sylvia works as a strip-tease artist in a nightclub at which her lovers, pop singer Red Nicholas and the private eye Al Pereira take turns at receiving her favours. One night she is taken to a party by Joe Loggia and his girlfriend Marilyn. She is going to find herself involved in a false murder but a real spy drama, pursued by Agent 008 and his frightening assistants...

Midnight Party is a rare example of an "interactive" pornographic film, in which the characters explain their motives directly to the audience, an idea that saves the film from being commonplace and goes a long way in overcoming the all too obvious lack of funds. The overall effect is of a spy farce with occasionally heavy-handed but nevertheless successful humour, especially in the "Chinese torture" scenes. The fact that Franco dubbed himself (in the French version) adds a plus to his performance, for audiences in that country at least. He appears towards the end of the film and reveals that "my name is not Radeck, but Durand, and I'm not a spy, I'm an actor". Lina shows off her charms with the exhibitionism that was to become so characteristic of her in later films, and Franco's caressing camera-work reveals how attractive he found his future companion. As Tim Lucas says in his introduction, there are myriad versions of this film, for it appears that Franco, having more than one card up his sleeve, held on to the negatives. By so doing he was able to sell different montages to different producers, and the film thus became Swiss-German under the title **Heisse Berühungen** and Spanish under the title **Lady Porno**.
LB



*Spanish poster for **Midnight Party***

Shining Sex - La Fille au Sexe Brillant

Alt. Fr: **Le Sexe Brillant** // Working title: **Alpha**
France/Belgium 1975
Director: Dan L. Simon = Jesús Franco
P: Eurociné/Paris, Brux Inter Film/Brussels (**P mgr**: Daniel Lesœur)
Sc: Charles Lecocq = Pierre-Claude Garnier, A. L. Mariaux (in fact J. Franco) // **Doph**: Gérard Brissaud (in fact J. Franco) // **E**: Josiane Belair (in fact J. Franco) // **M**: Daniel J. White // **Asst d**: Pierre Cassteran // **Script**: Nadine Focart // 85 mn, export version 95 mn- Eastmancolor - Techniscope.
Cast: Lina Romay (Cynthia), Evelyn Scott = Evelyne Deher (Alpha), Monica Swinn (Mrs. Pécame), Olivier Mathot (Van Hesling), Pierre Taylou, Yul Sanders = Claude Boisson, Raymond Hardy = Ramón Ardid (Andros), Simon Berger (Boris), Jesús Franco (Dr. Seward), Alain Petit.

Alternative title: It: Piaceri Erotici di una Signora Bene.

Note: Released on video in France by Les Éditions Caroline/C.I.A. (letterboxed) and Broadcasting Général Vidéo, in Japan by Tohei Video/Tohokushinsha Home Video (full screen, English langage with Japanese subtitles).

Cynthia, a pretty cabaret dancer "direct from Las Vegas", goes home with a couple of clients, Alpha and Andros. They make love to her simultaneously and take advantage of her ecstasy to rub a strange unguent on her sex. From then on the will-less Cynthia obeys Alpha's telepathic orders to meet Van Hesling and other men who will die making love to her. Alpha and Andros are in fact from another planet and are using Cynthia to poison every human that has discovered their secret...

This typical, low budget Eurociné sex film, with slight SF overtones, consists mainly of endless bump-and-grind sequences to help fill out its over-long 95 minute running time. Plotwise at least, Franco did try and mix in elements not usually found in his sex films, but because of the low budget Franco had to work with, there are no real indications, except in the dialogue, this film has any SF trappings. Had we not been told that Alpha was from another dimension, there would have been no reason to believe otherwise. True, she has no dialogue and walks funny, but these are hardly traits found in beings from another dimension, more likely just bad acting. The fact that Cynthia kills with her pussy gives Franco plenty of excuses to zoom into the hairless crotch of his character (finally, a thematic motivation!). After endless shots of this type, you begin to think Lina Romay's vagina was Franco's sole inspiration for this film. Other Eurociné regulars such as Monica Swinn and Olivier Mathot make an appearance but have little to do. In fact, Mathot is involved in the most tedious sequence ever put on film. It occurs when the Romay character, having located Dr. Kalma in Africa (Franco lets us know it's Africa because there are drums on the soundtrack) follows him onto a slow moving boat. We spend 10 long minutes on the boat ride with the two characters just sitting there. No one moves, no one talks! Franco plays Dr. Seward (a favourite, much like the character Morpho) in an embarrassing, over-the-top style (not helped in the English version by being dubbed by someone sounding severely constipated). This extremely slow paced film reveals Franco's complete lack of feeling for the Science Fiction genre.

Craig Ledbetter



*Belgian poster for **Shining Sex-La Fille au Sexe Brillant.***

De Sade's Juliette

Alt. Fr: **Les Suceuses / La Suceuse / Julietta / Juliette / Julietta '69**
France/Portugal 1975
Director: Dave Tough = Jesús Franco
P: Colombofilms, Studio 8
Sc: David Khunne = J. Franco; based on the novel *Juliette* by the Marquis de Sade // **Doph**: Dave Tough = J. Franco // **E**: Ramón Ardid // **M**: Daniel J. White // **Asst d**: Richard de Conninck // 70 mn - Eastmancolor - Techniscope.
Cast: Lina Romay (Juliette), Charlie Christian = Alain Petit (Donatien), Carole Morelli (Andréa), Gilda Arancio (Donatien's blond girlfriend), Raymond Hardy = Ramón Ardid (Raimond, the playboy), Victor Mendés (the ambassador), Fernanda (or Fernando?) Franco, Lisa Ferrera (a lesbian), Bigotini = Richard de Conninck, Marlène Myller, Victor Costa, Jany Scott (Ursula), Monica Swinn (the girl sunbathing), Marie Roger, Jess Frank = Jesús Franco (the Peeping-Tom).

Alternative titles: Sp: **Justine Lady Lujuria** // It: **Justine** (released in 1979-1980, signed Francesco Stradella & Joe D'Amato = Aristide Massaccesi, in a totally different version).

It is hard to give an opinion or even any information about this film, because it practically disappeared after its initial release. Shot at a time when Franco was less and less concerned with traditional production values and narrative structures, the film was made in three stages. Franco signed this hardcore with the pseudonym Dave Tough, a homage to the Jazz drummer who died, aged only 40, while still unknown (it was the only time Franco would use this pseudonym). The single review of the film called it "a total botch-up of a heartbreaking emptiness, that goes almost as far as self-sabotage" (J. P. Bouyxou in *Sex Star System*).

The only available video version is the Italian one put together by Joe d'Amato, to which he added segments of Franco's **Shining Sex** and **Midnight Party**. D'Amato appears to have been much taken with the character played by Alain Petit (using the pseudonym Charlie Christian, another posthumous homage, to the guitarist of that name), for he built the film around him, using all his scenes from **Midnight Party**. He also completely re-dubbed the sound-track (cf discography). The end result therefore bears little or no resemblance to Franco's original film. As with **Midnight Party**, the scenes actually shot for **Juliette** (d'Amato used about half of them) demonstrate Franco's intense fascination with Lina Romay's body. As usual, the hard porn scenes are not very exciting (limp penises, embarrassed amateur actors, whirling close-ups) and one longs for the fetishistic and voyeuristic elements that Franco has taught us to appreciate in other films. It has already been noted that Franco is not really interested in the act itself (on-screen, naturally), which might explain why he let Lina handle his later hardcore films.

LB



L'Homme le Plus Sexy du Monde (1974)





Jack the Ripper *(1976) : Klaus Kinski as the Ripper in Franco's homage to John Brahm's 1944 classic* ***The Lodger***

The Ripper's latest victim poses for a promo shot for ***Jack the Ripper*** *(1976)*



*Alain Petit punishes Lina Romay in **De Sade's Juliette***

Mandinga

France/Italy 1975
Director: Jesús Franco
Cast: William Berger, Dennis Torre, Ramón Ardid, Beni Cardoso

Alain Petit: "Once the technical cast and a few actors were gathered together, Franco abandoned them and went in search of more money from the Italian co-producers. He never got the money, so the film was never finished."
Jesús Franco: "We only filmed for three or four days and later the film was re-made in Italy by an Italian director."
The film was indeed shot in 1976 by Mario Pinzauti, and doesn't feature any sequences from Franco's version.
LB

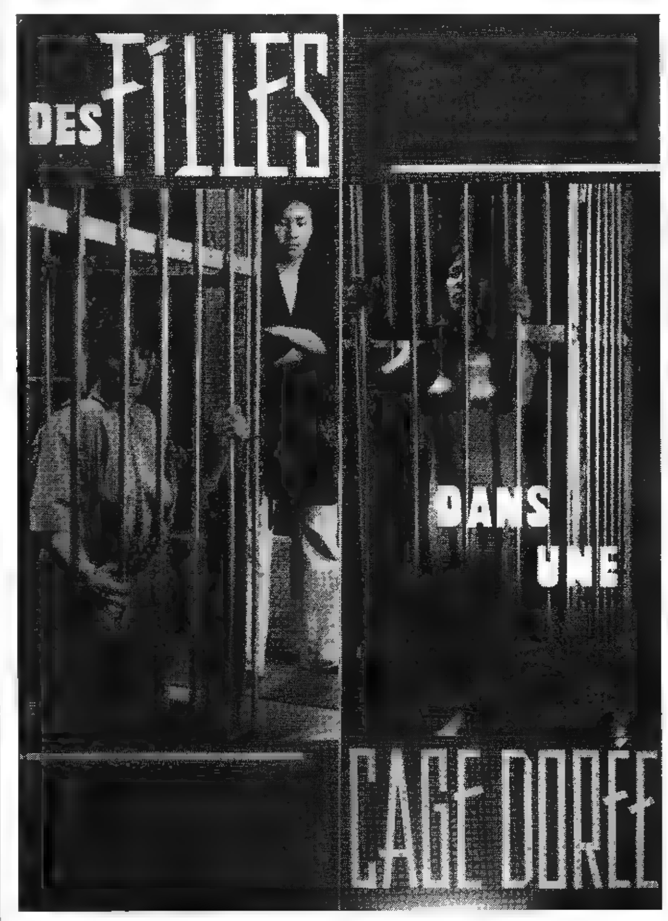
Razzia sur le Plaisir

Alt.: **Une Cage Dorée / Des Filles dans une Cage Dorée**
France 1976
Director: Adolf M. Frank = Marius Lesœur
P: Eurociné/Paris (**P mgr**: Pierre Querut)
Sc: A. L. Mariaux = Marius Lesœur, Joseph Goblet; based on the novel *Greetings from Hong Kong* (adaptation & dialogue: Henri Bral de Boiselier) // **Doph**: Raymond Heil (**Asst**: Joel Stevens, Alain Hardy) // **E**: Claude Gros // **M**: Daniel J. White (Ed. Carousel) // **Asst d**: J. Goblet // **Script**: Rose Van Linden // 87 mn - Eastmancolor.
Cast: Florentina = Florentina Fuga (Claudie), Evelyne Scott = Evelyne Deher (Marie Lebœuf aka Marina Mayo), Alice Arno = Marie-France Broquet, Jacques Marbeuf = Jacques Gauthier (Victor), René Caillard (man in the theater), Gilbert Servien, Roger Darton (Mr. Winter), Monica Swinn (the barmaid), Pierre Taylou (the Chief Inspector), Antoinette Lambert, Chang Lee (Co Lee), Danielle Chennevière, Bob Gary, Ronald Weiss (a nightclub client), Linda Norman, Bruce Tsing, Joelle Lyons, Daniel White (Chief Inspector), Pierre Taylou (a policeman), Jesús Franco (Mr. Caramélis).

Alternative title: It: **Vizio in Bocca**.

Mr. Winter runs a Hong-Kong prostitution racket. Any woman who disobey his orders is locked in a golden cage and whipped in front of Winter's guests at special parties. Forced out of Hong-Kong by a rival gang and the police, he starts a new business in Paris...

Like a lot of Eurociné efforts, "The golden cage" is a combination of different film footage. In this one we can see shots from an unidentified thriller, tourist stockshots of Hong-Kong, scenes from another Eurociné production, **Pigalle, Carrefour des Illusions** directed by Peter Knight (aka Pierre Chevalier) in 1973, for the most part, with a few new scenes directed by Jesús Franco (mostly nightclub and strip-tease acts). Of course, the result, shot in a few days in Marius Lesœur's villa (Marius himself painted the cage of the title with paint only faintly resembling gold) is both meaningless and abysmal.
LA



*French pressbook for **Razzia sur le Plaisir***

Frauengefängnis

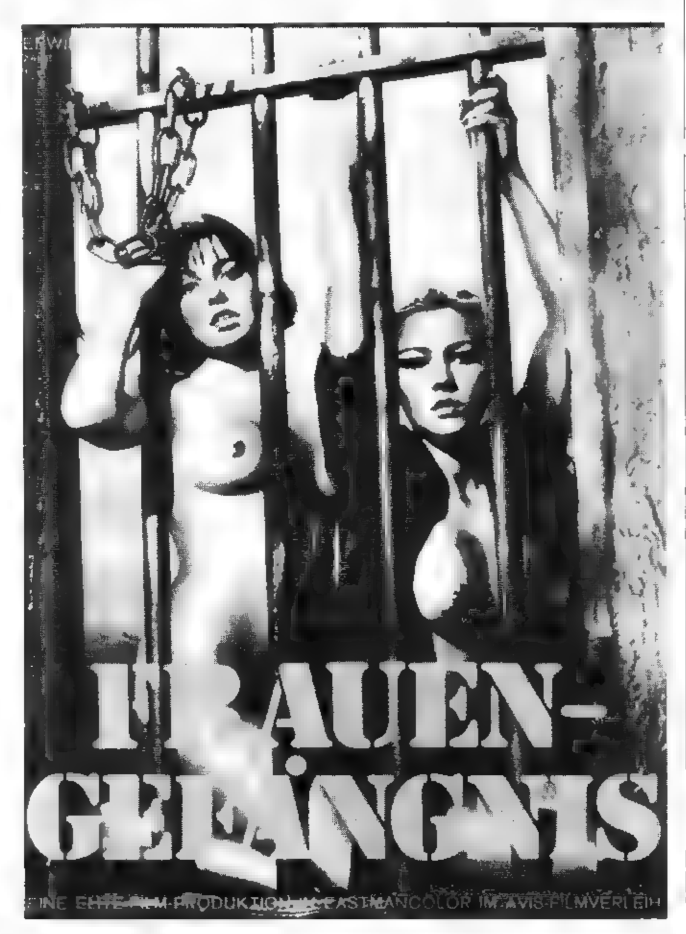
Switzerland/W. Germany 1975
Director: Jesús Franco
P: Erwin C. Dietrich for Elite Film/Zürich & Munich
Sc: J. Franco (dialogue: Christine Lembach) // **Doph**: David Khunne = J. Franco // **E**: Peter Baumgartner, Marie Louise Buschke // **M**: Daniel J. White (excerpts from **El Llanero**'s score), Walter Baumgartner (Ed. Caroussel/Paris, VIP Musikverlag/Zürich) // **Script**: Connie Grau // 81 mn - colour.
Cast: Lina Romay (Maria da Guerra), Monica Swinn (the wardress), Paul Muller (Dr. Moore aka Carlos Costa), Martine Stedil/USA = Maryann Stevens (Bertha Contrini), Eric Falk (Nestor), Ray Hardy = Ramón Ardid (José, a jailer), Liliane Sollberger, Roger Darton (the governor), Peggy Markoff (Pompadour), Madeleine Ammann, Nathalie Mann, Dennis Torre, Ronald Weiss (the warden), Beni Cardoso (Rosaria Cortina), Jesús Franco (Maria's father).

Alternative titles: USA: **Barbed Wire Dolls** // GB, Alt USA: **Caged Women** // It: **Penitenzario Femminile per Reali Sessuali** // Netherlands: **Meisjes Achter Tralies**.

Note: Shot in Nice, Beaulieu & Antibes (South of France) and in Zürich (Switzerland). Parts of this film were used for another film, **Un Paradis pour les Brutes, un Enfer pour les Femmes** (Video: **Femmes de SS**, distributed in France by Eurociné with additional sequences from **A l'Est de Berlin** and **Train Spécial pour Hitler**, two Eurociné WW II sexploitation films). Released on video in West Germany by Videophon.

After killing her father who had attempted to rape her, Maria da Guerra is sentenced to prison for life. The wardress is a sadistic lesbian without mercy or humanity. Upon her arrival Maria is taken to a special section for mentally disturbed prisoners where torture, rape and bestial violence are part of the day-to-day reality. One day the Regional Governor arrives, claiming to have received a letter from one of the prisoners describing incredible events in the prison. The writer of the letter was clearly unaware that the Governor is also part of the conspiracy. Carlos Costa, a male nurse pretending to be the prison doctor Moore, falls in love with Maria. After seducing him, Maria kills him with a pair of scissors and escapes with her friends Bertha and the disturbed Rosario, hoping to find safety in the Governor's house, unaware that he will of course not help them...

Marking the first collaboration between Franco and Swiss producer-director Erwin C. Dietrich (who was responsible for numerous sexploitation pictures under his pseudonym Michael Thomas), "Women's prison" is one of Franco's rawest, most exploitative films, without any pretence at a story, clearly showing his fascination for sadistic perversion and absolute



*German poster for **Frauengefängnis***

sexual power. Not least because of its plot similarities, the film recalls the Italian "Nazi Camp" movies that were so popular on the international market at the time (but which of course were not saleable in Germany). Setting the story in a fictional South American state makes it less offensive, but nevertheless still capable of delivering the "delights of forbidden fruit". Cynical, cruel and replete with violence and torture like few of Franco's previous films, **Frauengefängnis** is a simply structured story told in a highly effective manner in which every obstacle was turned into an advantage. Shot in a deserted 18th Century military fort in the South of France, the bare white sets captured by Franco's indifferent, passive camera create a clinical and sterile atmosphere that leaves no room for aesthetic distractions. The microcosm within the prison walls provides an ample field for Franco's fantasies and one gets a good look at his world of domineering, sadistic lesbians, nymphomaniacs, innocent girls, and weak men. Besides Monica Swinn's chilling performance as the prison wardress and Paul Muller's as the doctor, Franco's guest appearance is once again a high point in the film. He is seen in flashback attempting to rape his daughter, played by Lina Romay. Owing no doubt to financial reasons, the scene is shot at normal speed with Franco and Romay actually moving slowly so as to give the impression of slow motion. The film is a typical Franco extravaganza that no other director would dare attempt, topped by the unbelievable fact that—unbeknownst to the producer—he simultaneously shot a second picture called **Punition Cell** (cf Dietrich interview).

PB

Des Diamants pour l'Enfer

Alt. Fr: **Visa pour Mourir** / Video: **Prison Sado pour Femmes** //
Export: **Women Behind Bars** / **Punition Cell**
France/Spain 1975
Director: A. M. Frank = Jesús Franco
P: Eurociné/Paris, J. Franco for Manacoa Films/Madrid
Sc: J. Franco/It = Marius Lefrère // **Doph**: Gérard Brissaud/It = Gérard Velasquez (in fact J. Franco) // **E**: Raymond Dubois (in fact J. Franco) // **M**: Daniel J. White // **Asst d**: Nicole Guettard = Nicole Franco // colour - Wide screen.
Cast: Lina Romay (Shirley Fields), Martine Steed = Martine Stedil (Martine), Nathalie Chape, Roger Darton (Milton Warren), Ronald Weiss (Carlo de Bries), Denis Torre (jailer), Frieda Altstadt, Ramón Ardid (gangster boss), Clifford Brown = Jesús Franco (Bill).

Alternative title: It: **Una Secondina in una Carcere Femminile** (signed Jesús Franco Manera).

Note: Shot in Nice, Beaulieu & Antibes (South of France). Released on video in France by Mirage/C.A.I.

Three masked men board millionaire Rufus Hackerman's Chinese junk and steal an attaché case full of diamonds. Later, Perry Mendoza, the leader of the gang, kills his associates. When Perry joins his mistress, Shirley Fields, at the Flamingo club, he is in turn killed by her. After hiding the loot, she gives herself up to the police, pleading a crime of passion. She is sentenced to a term of six years. The prison where she is incarcerated is directed by Colonel de Bries who inflicts cruel sexual punishments on his prisoners. When he learns that Shirley may be worth a suitcase full of diamonds he is ready to go to any lengths to make her reveal her secret...

"Diamonds for hell", alias "Visa for death", is the product of one of Franco's murkier deals and thus a real nightmare for film historians. Having got an advance off an Italian production company for a film he never finished (possibly **Mandinga**),

Franco delivered this film in compensation. Most of **Des Diamants pour l'Enfer** was in fact shot at Erwin Dietrich's expense during the making of **Frauengefängnis**. In order to make **Des Diamants...** into a "new" film, Franco merely shot a few extra scenes to replace the ones with Monica Swinn and Paul Muller. Nevertheless, **Des Diamants...** is completely different from **Frauengefängnis**—there aren't even the same characters—and, as with **Exorcisme** and **Le Sadique de Notre-Dame**, they are two distinct films despite using the same basic footage (a technique frequently used by the Italian Sergio Garrone). The result isn't very brilliant, apart from Franco's technical prowess, which makes the plots of both films credible (something that Eurociné didn't manage for its own version of **Frauengefängnis**).
LB

*Sales brochure for **Des Diamants pour l'Enfer***

Downtown -die Nackten Puppen der Unterwelt

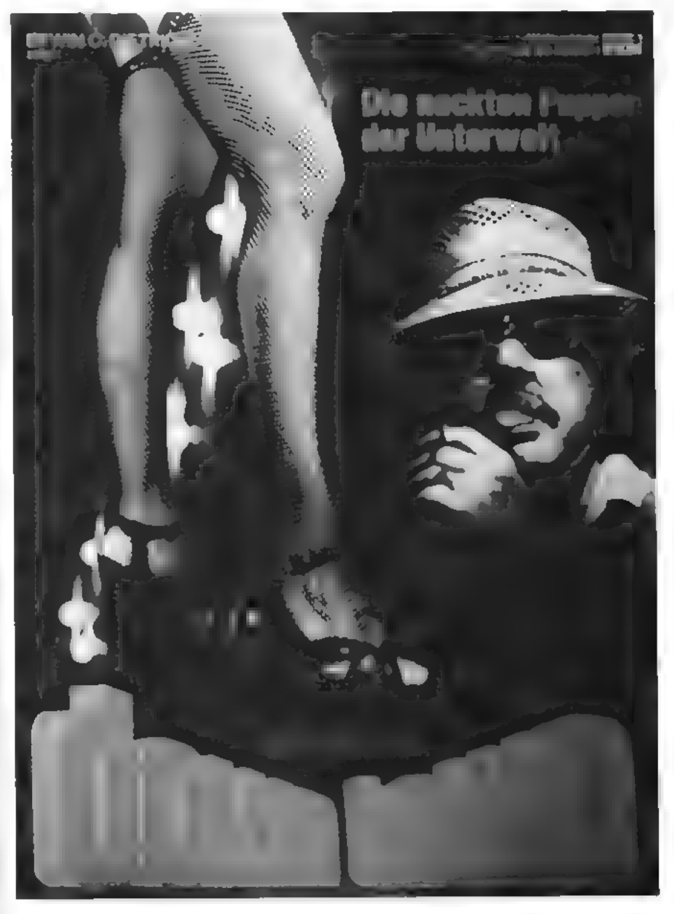
Swiss video: **Schwarze Nylons - Wilde Engel**
Switzerland/W. Germany 1975
P: Erwin C. Dietrich for Elite Film/Zürich & Munich
Director: Jess Franco = Jesús Franco (print credit: Wolfgang Frank)
Sc: J. Franco (dialogue: Christine Lembach) // **Doph**: David Khunne = J. Franco // **M**: Walter Baumgartner // **E**: Peter Baumgartner // 83 mn.- colour.
Cast: Jess Frank = Jesús Franco (Al Pereira), Lina Romay (Cynthia), Paul Muller (Inspector Mendoza), Beni Cardoso (Rita), Martina Domingo = Martine Stedil (Lola), Ronald Weiss (the inspector's assistant), Eric Falk (Carlos Rivas), Monica Swinn (Olga Ramos), Roman Huber, Ramón Ardid (Pepe, Pereira's assistant), Peggy Markoff (Lady at the bar).

Alternative titles: Bel: **Les Putains de la Ville Basse** // Fr working title: **Lèvres Rouges et Bottes Noires**.

Note: Shot in the South of France and in Zürich (Switzerland).

A mysterious woman appears at seedy but hard-boiled detective Al Pereira's agency in Puerto Rico. She wants him to take some compromising pictures of her unfaithful husband, Tefeiro Ramoz, a notorious nightclub owner. Pereira, who's not really keen on this kind of work but needs the proposed $7 500, accepts the job.
After he has finished, he is visited by Inspector Mendoza, who tells him that Ramoz has been murdered and that the detective is now the prime suspect. When he leads the police to Cynthia Ramoz to get her to support his story, he is surprised to find that she is not the woman who hired him. Nevertheless, for unknown reasons she gives him an alibi.
Pereira eventually finds the woman who hired him and learns that she works in one of Ramoz' night clubs and is a blackmailer to boot. She invites Pereira to sit in on her next assignment. Al, whose ethics aren't remarkable, goes along, but he finally has to face the truth: he's being used as a scapegoat in a dirty game of money and death.He will try to prove his innocence to the forces of law and order...

This movie slightly differs from Franco's other Dietrich productions in that it has a more playful approach, less intrusive sex scenes and an amusing storyline. The fact that Franco himself decided to play the cheap detective underlines the fact that this is one of his favourite characters and adds to the personal, almost in-joke atmosphere of the movie, thus serving to make one forget that the script is hardly original: it strings together choice moments from gangster movies and seems to have



*German poster for **Downtown**.*

been improvised on the set, resulting in a deliberate concoction of clichés, from the tongue-in-cheek, Marlowe-style off-screen narration, to the *film noir*-ish conception of private-eye Al Pereira. Franco obviously sends up the movies that served as models for **Downtown**.
Made on a very low budget, **Downtown** shouldn't be condemned for the lack-lustre camerawork and the overall lack of cohesion, as it is good fun for Franco addicts, without being particularly important in itself.
Paul Muller plays a no-nonsense Inspector Mendoza and Lina Romay (as the devious dancer) has some very sexy sequences... but when doesn't she?
CK

Jack the Ripper - der Dirnenmörder von London

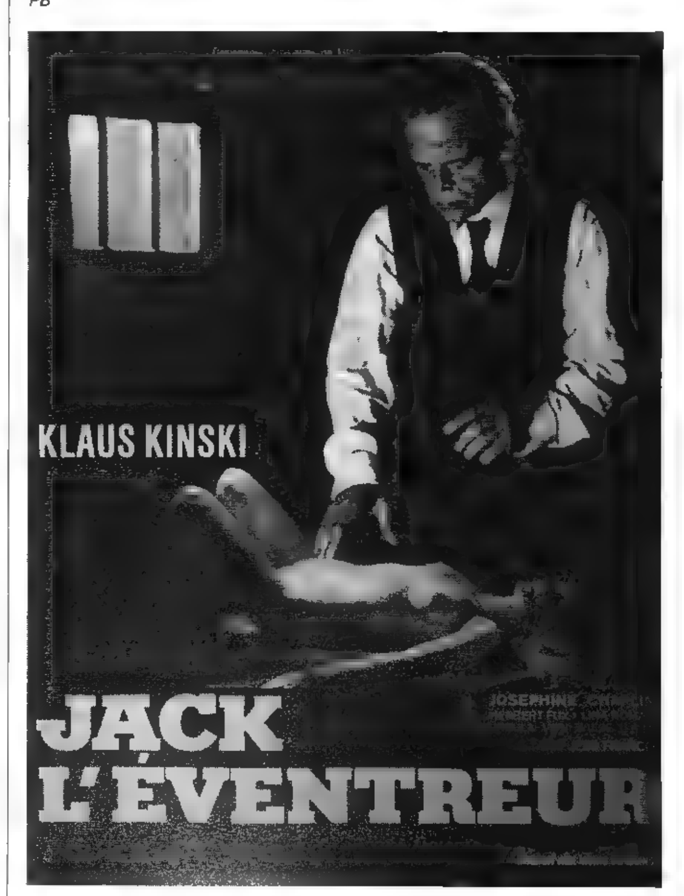
Switzerland/W. Germany 1976
Director: Jess Franco = Jesús Franco
P: Erwin C. Dietrich, Max Dora for Cinemec-Produktion/Zürich & Munich (**Asst p**: Peter Spoerri)
Sc: J. Franco, Nicolas Weisse // **Doph**: Peter Baumgartner (**Asst**: Rudolf "Ruedi" Küttel) // **M**: Walter Baumgartner // **Asst d**: Mark Rissi, Alfons Sinniger // **Ma**: Jakob Peier, Rita Burkhart // **C**: Silvia de Stoutz (**Asst**: Ellen Salzmann) // **St**: Rolf Engler // **Sp ef**: Hans-Walter Kramski, Karlheinz Reiber // 95 mn - Eastmancolor.
Cast: Klaus Kinski (Dr. Dennis Orloff/Jack the Ripper), Josephine Chaplin (Cynthia), Andreas Mannkopff (Inspector Anthony Selby), Friedrich Schönfelder (major Bentley), Herbert Fux (Charlie), Olga Gebhard (Miss Baxter), Lina Romay (Marika), Hans Gaugler (the blind poacher), Ursula Von Wiehse (the old woman), Francine Custer, Peter Nüsch, Nicolas Weisse, Angelika Arndts, Lorli Bucher, Mike Lederer, Otto Dornbierer, Regine Elsener, Esther Studer.

Alternative titles: USA & Bel: **Jack the Ripper** // Fr: **Jack l'Éventreur** // It: **Erotico Profondo** // Finland: **Sohon Teurastaja**.

Note: Released on video in France by VIP, in Holland by Video For Pleasure, in the USA by Vestron, in West Germany by Toppic.

Victorian London is shocked by "Jack the Ripper". The murderer's identity is revealed to be quite honourable: he is a practising doctor and a benefactor of the poor, and it is hinted that he may be related to the royal family. This worthy man is nevertheless slaughtering prostitutes by the dozen in the foggy streets of London and taking the bodies home to dismember them. The remains are then sunk in the river. He is aided in these grisly proceedings by his faithful retarded servant Frieda, who loves to play with the "dolls". The police, led by Inspector Selby, are without a clue to the killer. But things change when the Inspector's girlfriend Cynthia daringly decides to help her lover and dresses up as a lady of the night. Without any help from the police, she tries to find the maniac...

Jack the Ripper is easily the most famous—or should one say, notorious—of the Dietrich productions from the mid-seventies. And it was clearly intended to be exactly that, as unusual care has been lavished on the art direction, which is splendidly Hammer-style, and shows almost no sign of the lack of money so obvious in Franco's other low budget films.
Of course, Klaus Kinski, in his last collaboration with Franco, steals the show and it's the only one in which his impressive talent is given full rein. He is simply marvellous as the crazed doctor, milking the role for all it's worth. Sometimes he is astonishingly (for Kinski) understated, showing the character as a shy, dedicated scientist haunted by feelings of guilt. The dark side of the doctor's character is presented with the great persuasiveness that is to be expected from Kinski. The movie has nothing to counterbalance this outstanding performance, nor does it try to, relying solely on Kinski's genius, which perhaps was the intelligent choice, for Kinski IS the Ripper.
The film has some well-directed terror sequences, such as the one in which the killer hunts down Lina Romay (playing a nightclub performer) through a forest full of strange shapes and eerie lighting. Equally, the comic-relief, which so often diminishes Franco's other films, provides a good contrast to the grisly nature of the rest of the film. Andreas Mannkopff is good as the sorrowful Inspector; and Herbert Fux is once again excellent in a lengthy cameo as a funny angler who tries to blackmail Kinski and lives to regret it.
There are some frank nude scenes (even Josephine Chaplin, as the Inspector's girlfriend, has one!)—this is afterall a Franco movie. The dismemberings are very explicit and make this film decidedly not for the squeamish. Unconfirmed rumours have it that there is a Super-8 version with one bloody long shot of Lina Romay missing from the theatric version. Walter Baumgartner's score is good—particularly a haunting barrel-organ theme repeated throughout the movie—and his son, Peter Baumgartner, did some fine camerawork.
PB



French censored poster for ***Jack the Ripper***

Das Bildnis der Doriana Gray

Alt. WG: **Die Marquise de(s) Sade**, Export: **Dirty Dracula / Ejaculations**.
Switzerland/W. Germany 1976
Director: Jess Franco = Jesús Franco
P: Erwin C. Dietrich for Elite Film/Zürich & Munich
Sc & Doph: David Khunne = J. Franco // **M**: Walter Baumgartner / / 76 mn - colour.
Cast: Lina Romay (Doriana Gray & her twin sister), Monica Swinn (the American journalist), Ramón Ardid (Ziros), Martine Stedil (Irina, Ziros' girlfriend), Peggy Markoff (girl in the hotel room),

[illegible] *Greta, Haus Ohne Männer* (197[illegible]



Lina Romay in **Das Bildnis der Doriana Gray** (1976)


LOCKVOGEL FRAU –
KÖDER SEX –
OBJEKT MANN
DAS
FRAUEN-
HAUS
AVIS
FILM

Ronald Weiss, Andrea Rigano, Peter Lusehand, Alex Anglowitz.

Note: Shot in Portugal. Released on video in West Germany.

The rich but lonely Doriana Gray lives in an old castle together with her servant Ziros. An American reporter visits her to write an article which might also help Doriana uncover a mysterious secret buried in her past. The secret turns out to be a twin sister who is hidden in a psychiatric hospital, run by the mysterious Dr. Orloff.

Born as Siamese twins but separated after birth, Doriana suffered some sort of sexual trauma, while her sister's became mentally defective. Doriana is a frigid sex vampire, telepathically connected to her twin sister who actually experiences the orgasms which elude Doriana. Ziros supplies Doriana with victims. Drawn to their sexual activity, Doriana appears to suck the life force out of her victims' genitalia in search of the ultimate sexual climax. Doriana finally sees only one solution to her suffering. She visits her twin sister to make love to her and suck out her vitality and sexual power...

Every once in a while Franco seems to feel the need to leave his commercial past behind and to delve deeper within himself. The result is a fascinating, deeply personal film that leaves the raincoat brigade as disoriented as his usual critics, for Franco's emotional type of cinema, which aims for the heart as well as regions below, is always more intelligent than other people's similar work.

Of course not much is left of Oscar Wilde's legendary novel, *The Portrait of Dorian Gray*, in Franco's adaptation. What appears on the screen is pure Franco of the sort that only the most dedicated of his initiates can admire. The film recalls Franco's earlier attempts at the same genre such as **Vampyros Lesbos** (1970) or **La Comtesse Noire** (1973). The storyline is practically non-existent, there is only the basic theme which quivers tentatively before the viewer like a shadow, just out of reach. **Doriana Gray** is an accumulation of poetic dialogue, impressions of sexual obsession and burning passion with an ever-present underlying melancholy, rather than an ordinary tale of suspense.

Franco's vampires are unconventional and their fascination with evil suggests a much more human tragedy. **Doriana Gray** is also a classic illustration of Franco's working conditions: he seems to be capable of delivering his best and most distinctive films only when working with extremely limited production facilities, which force him to limit his fantasies and desires. When given a minimum number of actors, sets (Doriana's sister's clinic room looks suspiciously like a hotel suite) or technical equipment, Franco never tries to hide his pathetically small budget, but instead squeezes the maximum from the minimum through his visual style, using hand-held cameras, zooms, and natural lightning to create a powerful and dreamlike atmosphere.

Franco leaves aside all the conventions and commercial aspects of a hardcore film and even handles the X scenes suprisingly well, an unusual fact considering he usually doesn't shoot hardcore sex in an erotic way. Scene compositions never look artificial, proving that Franco had total creative control on the set (producer Dietrich confirmed this in an interview). Considering how this film stands out from the other work Franco did for Elite, one is tempted to wonder whether **Doriana Gray** was meant by Dietrich as a "prize" for Franco for supplying his company with four highly successful pictures. Unsubstantiated rumours claim that a softcore version was also shot and has been shown in German cinemas.

PB



German poster for ***Das Bildnis der Doriana Gray***

Mädchen im Nachtverkehr

Alt. WG: **Heißer Sex im Nachtverkehr / Wilde Lust** (hardcore version)
Switzerland/W. Germany 1976
Director: Jess Franco = Jesús Franco
P: Erwin C. Dietrich for Cinemec-Produktion/Zürich & Munich
Doph: Peter Baumgartner // **M**: Walter Baumgartner // Softcore version 68 mn, hardcore version 93 mn - Eastmancolor - Wide screen.
Cast: Kali Hansa = Marisol Hernández, Diatta Fatou, Pillar Coll, Yvonne Eduser, Marlies Hass, Esther Moser, L. Henriques, Sigad Sharaf, Adriano Veronesi, Eric Falk (Mustapha), Mike Lederer, Paul Nussbaumer.

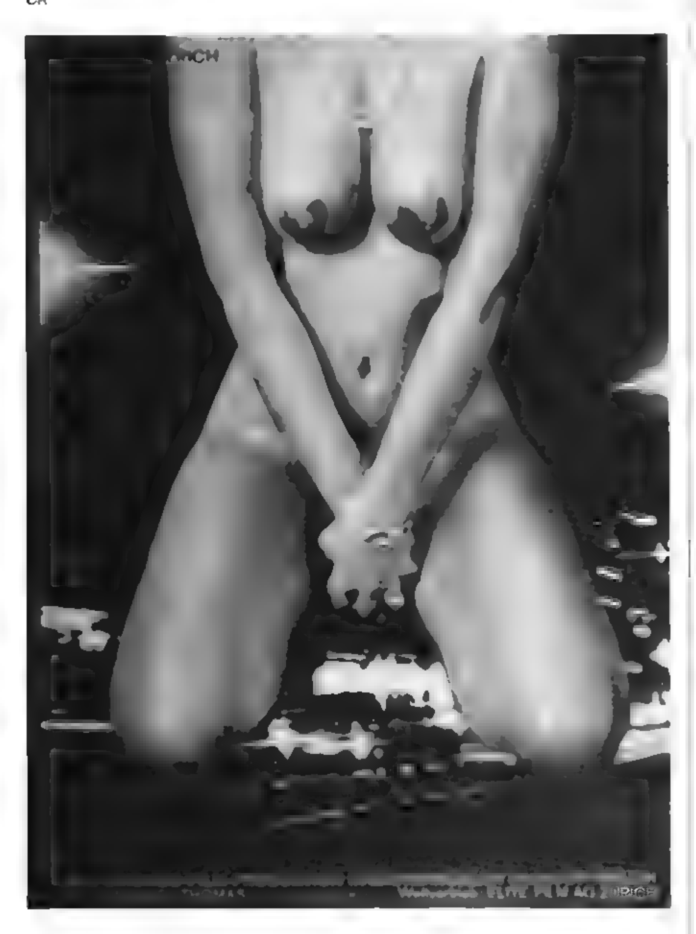
Note: Released on video in Holland by Video For Pleasure.

Pia, Mighty and Margit are three high-class Zürich hookers. When they're not working, they lie on a round bed, massage each other and gossip about their experiences of the night before. Mighty had sex with a foreign worker named Mustapha; Pia masturbated in front of a family man with erection problems; Margit fucked with a necrophiliac—in a coffin.

They also perform an S&M stage act in a night club. This is witnessed by a young photographer, who offers to make Mighty a model and get her into the movies. She loves the idea and has a photo session/orgy with him. Unfortunately, he is a pimp who drugs her and sells her to a Turkish brothel in Ankara, run by Mustapha.

The other two girls are surprised by Mighty's disappearance, but believe she has gone away of her own free will. Then the same thing happens to each of them. Reunited, the three ladies know only too well how to cope with their new existence, and turn the tables on Mustapha...

This is a hardcore porn movie, and, considering that, not a bad one. The episodes are only flimsily connected, but the staging of the assorted love-ins is quite appetizing and sometimes pleasantly offbeat. The posters of paintings cross-cut with a steamy fellatio act, the James Bond posters on the wall of the girls' bedroom, the male display dummy in Pia's room, a masturbation sequence with a plastic hand...
Also, it's fun to see Kali Hansa and Eric Falk, regulars on many Franco movies, entering into the spirit of the thing. The girls are quite beautiful, and if that's all the viewer's interested in, he will probably be satisfied.
Of course, it can't hold a candle to **Das Bildnis der Doriana Gray**. **Mädchen im Nachtverkehr** has none of the disturbing quality of that movie; on the contrary, it is light-hearted and good-natured. Some sequences (e.g. the time-lapse slapstick coupling of Mighty and Mustapha or the banana game that leads to a dynamic threesome) are reminiscent of Dietrich's earlier soft-core work.
A soft-core version is also available, **Heißer Sex im Nachtverkehr**, which leaves out almost 25 minutes of grind-and-groan material. The threadbare plot is still intact in that version which underlines its basic unimportance.
CK



*German poster for **Mädchen im Nachtverkehr***

Weisse Haut und Schwarze Schenkel

WG: **Weisse Haut auf Schwarzen Schenkeln**
Switzerland/W. Germany 1976
D: Michael Thomas = Erwin C. Dietrich
P: Erwin C. Dietrich for Elite Film/Zürich & Munich
Sc: Michael Thomas = E. C. Dietrich // 74 mn - colour
Cast: Esther Moser, Karl Gyslin, Diatta Fattou, Jesús Franco

Rarely distributed in German theatres, never aired on TV and probably unreleased on video all over the world, this obscure softcore film from Dietrich's sexploitation factory remains a big curiosity in Franco's filmography, and we can only guess from a still, that our director plays a minor part in the film.
PB



*Jesús Franco in **Weisse Haut und Schwarze Schenkel***

Die Liebesbriefe einer Portugiesischen Nonne

Switzerland/W. Germany 1976
Director: Jesús Franco
P Manfred Gregor = Erwin C Dietrich Max Dora for Cinemec/ Zürich & Munich (**P mgr**: Eduard A. Stöckli)
Sc. J. Franco & Manfred Gregor E. C. Dietrich based on a novel by Maria Alcoforados (dialogue: Christine Lembach) // **Doph**: Peter Baumgartner (**Asst**: Rudolf "Ruedi" Küttel) // **M**: Walter Baumgartner // **Art d**: Rolf Enger // **E**: Peter Baumgartner (**Asst**: Marie-Louise Buschke) // **Asst d**: David Quintans // **C**: Ellen Salzmann // **Ma**: Jakob Peyer **Stills** Erich Bachmann, Otto Weisser 85 mn colour.
Cast Susan Hemingway (Maria Rosalia Coutinho) William Berger (Father Vicente da Silva), Herbert Fux (the Devil), Isa Schneider, Dagmar Bürger, Hermann José Krippahl (the Prince), Esther Studer, Ana Zanatti (Alba), Victor Mendés (Antonio, the Mayor), José Viana (Crespo), Victor de Sousa (a secretary) Lina Romay Aida Vargas (Martina), Patricia da Silva, Aida Gouveia (Aurora), Clara Marabuto (Josefina), Patricia Leal (Patricia), Nicolau Brayner.

Alternative titles Bel **Lettres d'Amour d'une Nonne Portugaise** // It: **Confessioni Proibite di una Monaca Adolescente** // Sp: **Cartas de Amor a una Monja Portuguesa** Finland video **Tuhansien Himojen Luostari**.

Note. Released on video in Holland by Video For Pleasure

"This is the story of a girl who wrote a letter to God, and God answered..."
A young girl, Maria, is caught in *flagrante delicto* with her lover by Father Vicente, who belongs to the nearby Serrada Iris cloister. The fiendish clergyman persuades her parents, who are poor and easily intimidated, to put Maria under his protection. She is brought to Serrada Iris, where the nuns seem to have an unusual interest in her beautiful body. After her virginity is proven by the Mother Superior—who is called Mater Alma!—she gets her first undeserved punishment: several layers of thorns are applied to her skin.
It soon becomes clear that the monks and nuns of Serrada Iris are actually satanists who perform black masses and lewd rituals to honor the Horned One. Maria tries to escape, but she trusts the wrong person and is brought back.
After that, she is questioned by the Holy Inquisition and tells all she knows about Vicente and Alma. The inquisitor doesn't really believe her, but her accusation has uncomfortable consequences for the accused. So Vicente tries his best to make Maria revoke her statement. Maria, abandoned by everyone, loses hope, but first she wants to make things clear with the only friend left to her : She writes a letter to God and throws it out of the window. Her letter is found...

This unusually well-photographed, well-acted tale of an innocent girl's journey through the hell of clerical despotism is suspiciously like a Marquis de Sade story, but it is based on a novel by María Alcoforados, which was also filmed by Catalan director Jorge Grau in 1978 (his version, with Analía Gadé and Lina Romay, is much more subtle).
The underlying anti-clerical tone of many of Franco's works comes to the fore, greatly enhanced by a well-written script by producer Erwin C. Dietrich and Franco. The dialogues are quite elegant, subtly evoking a menace far beyond human brutality: the all-embracing tyranny of the Church in medieval times, crushing all those who try to question it. As might be expected, the relationship between the suppression of human needs (sexuality) and the violence used by the clergymen to destroy any opponents, is emphasized in this movie, powerfully brought to life by the unsettling decadence of its central characters.
William Berger is especially good as Father Vicente, giving the impression of complete ruthlessness without abandoning all humanity. He is believable as a faithful shepherd of God, even if his activities include a sanctified fellatio now and then. Also remarkable is fellow Austrian Herbert Fux, who has a short but impressive cameo as the devil, deflorating poor Maria doggie-style. On the technical side the film is above-average; this and the gripping story make it a must for Franco aficionados.
CK



German poster for ***Die Liebesbriefe einer Portugiesischen Nonne***

Greta, Haus Ohne Männer

Switzerland / W. Germany 1977
Director: Jesús Franco
P: Erwin C. Dietrich and Max Dora for Elite Film/Zürich & Munich
Sc: Manfred Gregor = E. C. Dietrich, J. Franco // **Doph:** Rudolf "Ruedi" Küttel // **M:** Walter Baumgartner // 90 mn - Eastmancolor.
Cast: Dyanne Thorne (Greta del Pino), Eric Falk (Dr. Rego) Tania Busselier (Abigail "Aby" Philips/Adelina García), Lina Romay (n° 10, Juana Marez), Howard Maurer, Lore Bücher, Mike Lederer, Esther Moser, Roman Huber, Marianne Lederer, Yvonne Eduser, Esther Studer, Angela Ritschard, Peggy Markoff, Jesús Franco (Dr. Milton Arcos).

Alternative titles: USA/GB: **Greta the Torturer / Greta the Mad Butcher / Wanda the Wicked Warden / Ilsa the Wicked Warden / Ilsa-Ultimate Power/Ilsa-Ultimate Perversion** // Bel: **Greta la Tortionnaire** // Fr: **Le Pénitencier des Femmes Perverses** / Video: **Ilsa, Ultimes Perversions** // It: **Greta, la Donna Bestia** // Netherlands: **Greta, Huis Zonder Mennen.**

Note: Released on video in France by Assaut, in the Netherlands by Video For Pleasure, in the USA by American and on CDV by Image Laserdisc, in Japan on CDV by Hyperdelic.

Greta del Pino is the sadistic warden of a female concentration camp thinly disguised as an asylum, somewhere in South America. This terrible place is the last destination of the undesirable elements in an obviously fascist state. Protected by the government, Greta is unassailable and has absolute power over the lives of her prisoners. A girl almost manages to escape, but at the last moment her pursuers catch her on the porch of the humanitarian Dr. Arcos, who is disturbed by the obvious indifference for the life of the young woman displayed by Greta and her henchmen. Dr. Arcos brings the case to a human rights organization, which can see no way of getting through the red-tape of protection and corruption.
Aby Philips, the sister of the girl Arcos saw being abused, persuades him to smuggle her into the so-called asylum. She is determined to find her sister, even though it seems almost impossible.
After her arrival at the asylum, she endures humiliation at the hands of sadistic wardens and fellow inmates. There's one obnoxious lesbian called Juana whom Greta likes to use as a human pin-cushion. Juana promises to tell Aby about the whereabouts of her sister. Unfortunately, Greta gets wind of this...

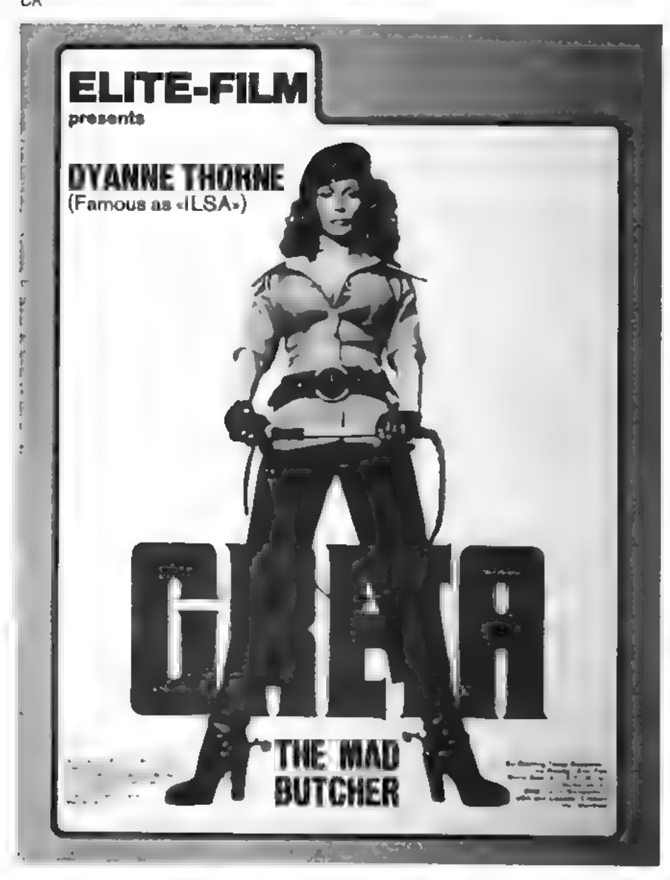
This is Franco's most intense and sickening "women in prison" movie, an absolutely harrowing experience. Its pervading

atmosphere of debasement and depravity is such that it's easy to overlook the fact that it's relatively mild compared to other films in this genre (particularly the Italian Nazi-camp movies of the mid-seventies). There are few sadistic extravaganzas, though these are milked for all they're worth and are enhanced by the fact that the viewer really gets to care for Aby. The most shocking, almost unbearable, incident occurs when she is forced to lick Juana's ass after defecation!

The relative sobriety of the camerawork, the depressingly bleak surroundings, the unbelievable cruelty of most of the characters leave no doubt that this is how things really are when all human rights are abandoned in favour of a totalitarian regime. Nor are there comic interludes or gaudy visuals to provide temporary relief.

The only element of camp—no pun intended—is the performance of Dyanne Thorne of "Ilsa" fame, who transforms Greta into a voluptuous, raving sex-maniac. Her overdrawn characterization serves to accentuate Greta's terminal madness. Eric Falk, a stalwart of many Dietrich productions, makes a most believable warden who sells porn and snuff movies on the side. The ending is unusually downbeat and underlines the nihilistic nature of this movie: a terrifying cannibal scene with an ingenious twist that really makes one's skin crawl.

CK



Swiss sales brochure for Greta-Haus Ohne Männer

Das Frauenhaus (WG) / **Blue Rita** (Fr)

Switzerland / W Germany / France 1977
Director Jess Franco/Fr Clifford Brown = Jesús Franco
P Erwin C Dietrich for Elite Film/Zurich & Munich, Robert de Nesle for C F F P /Paris.
Sc J Franco/Fr = Robert Hughe = Robert de Nesle // **Doph** Rudolf "Ruedi" Kuttel/Fr = Alain Hardy // **E** Fr = Claude Gros, Jacques Garcia // **M** Walter Baumgartner/Fr = Robert de Nesle // **Ma.** Jacob Peyer // **C.** Ellen Salzmann // 80 mn - Eastmancolor.

Cast: Pamela Stanford = Monique Delaunay (Gina), Chantal Virapin (Moira), Guy Delorme (Bergen), Dagmar Burger (Janos), Martine Flety (Rita), Esther Moser, Eric Falk (WG = Janosch Lassard/Fr = Poutau), Karine Martin, Sarah Strasberg = Catherine Coutet (the Princess), Angela Ritschard, Néné Kaô, Olivier Mathot (Rolf Sabesky), Henri Guégan (Inspector Tanner), Betty Laure (Sun).

Note Shot in Paris (France) Released on video in Switzerland by Ascot Video.

Besides running a highly popular nightclub cum brothel, Blue Rita works for several crime organizations and secret services. Having once been heavily tortured, Rita is frigid and she tries to restore her sexual desires with a chemical injected into her vagina. She hates men and she and her clan of lesbian slaves show no mercy for the politicians, spies or others who venture into Rita's deadly web. After making love to one of her girls in a special "lust room", some men are knocked out with gas and imprisoned in a small cage. There they must face Rita's special torture treatment meant to force them to surrender secret information and money. Anointed with a "love liquid", their desire to make love to a woman becomes stronger than anything else. Meanwhile, Rita introduces a new girl, the beautiful Sun, to her female society, unaware that she is actually an undercover agent working for Interpol. Boxing champion and East European spy, Janosch Lassard, is Rita's next victim. After covering him with an especially high dose of the love liquid, Sun, who has fallen in love with him, delivers Janosch from his unbearable desires by having sex with him. Will Rita find out about their affair, and if so, will Interpol get there in time to save Sun?



German poster for Das Frauenhaus.

Although thematically "just" another wild showcase for his favourite themes, "The women's house" remains one of the most outrageous and interesting of the pictures that Franco made in the late 70s for Erwin C. Dietrich. Paying careful attention to unusual sets full of small but charming details, **Das Frauenhaus** comes over as an "adults only comic book", a wet-dream for pseudo-intellectual voyeurs and fetishists. Crammed full of metal sculptures, rubber furniture (!) and bathed in candy-coloured lights like an 80-minute excursion to some Futurist sex planet, Blue Rita's world is populated by a multitude of lesbians in rubber and leather suits, strange capes, gas masks and purple hairdos, and men are merely playthings for their sexual desires. Franco's film never tries to be authentic or even realistic, always maintaining an ironic distance from the events. His favourite subjects of sex and crime set in a naive, instinctive world where only lust counts, prove once again that Franco's combination of cinematic pulp novel and artistic imagery are not made for commercial reasons but stem from a deep love for the trivial and eccentric. Peter Baumgartner protégé Rudolf Küttel's photography is outstanding and full of of impressive images. Franco's typical nightclub and sex scenes shot through glasses, aquariums or subjectively, send the film into a delirium of sexual abandon and desire. These aspects make **Das Frauenhaus** a highly entertaining and worthwhile sex film and a fine example of the aesthetic approach in Franco's work. In addition to the softcore version for the German market, Franco shot a hardcore version incorporating a couple of other actors. This version was released in France as **Blue Rita**.

PB

Frauen Ohne Unschuld

Switzerland / W. Germany 1977

Director: Jess Franco = Jesús Franco

P: Erwin C. Dietrich for Elite Film/Zürich & Munich

Sc: Manfred Gregor = E. C. Dietrich, based on the novel *Das Haus der Mannstollen Frauen* // **Doph**: Peter Baumgartner (**Asst**: Marcel Just) // **M**: Walter Baumgartner (using excerpts from **Die Sklavinnen**'s score) // **Art d**: Walter Kaelin // **Stills**: Ernst Spycher // 76 mn - Eastmancolor.

Cast: Lina Romay (Margareta Meier), Nanda Van Bergen (Irina Farkas), Michael Maien (Dr. Antonio), Esther Studer, Dagmar Burger (Gaby), Peter Baumgartner (Inspector Risi), Peggy Markoff (Emilia), Monica Swinn (Sandra Mauro).

Alternative titles: Belg: **Femmes sans Pudeur** // It: **Le Insaziabili Notti di una Ninfomane** // Netherlands: **Het Huis der Manzike Vruwen.**

Spending her holidays on the Swiss/Italian border, Margareta Meier meets charming Sandra Mauro and her husband. She agrees to stay in their house for the rest of her vacation, unaware that they are going to use her for smuggling diamonds over the border. There they get a little bit "deeper" into knowing each other, but one night, she awakens to strange noises and finds the couple brutally murdered in their living room. Margareta, deeply traumatized and unable to speak, is taken to Dr. Antonio's asylum. Antonio tries his very best to get her to speak and to reveal the events of that dreadful night. His attempts are not unselfish, since every member of the medical staff has already tried to be the first to find out where the missing diamonds are hidden. One night, a mysterious, black-robed person kills one of the nurses. Is this just a random attack, or has somebody tried to get rid of a possible "competitor"? Only Margareta, who saw the killer, is able to uncover the mystery, but she remains silent, not realizing that she might be the next victim in a game that is far more dangerous than anybody involved imagines...

Taking unusual care to develop a logical story with amusing plot twists, this Erwin C. Dietrich production is undoubtedly among the most conventional Franco shot for the Swiss sexploitation pope. Everything more or less makes sense, and is often very suspenseful and originally structured. Nevertheless, Franco did not stick to one single genre, which makes this effort into a short-lived but highly amusing thriller with lots of naked skin. The film is reminiscent in style and structure of the smooth and often artificial sexploitation pictures by Dietrich (shot under his directorial pseudonym Michael Thomas), "Women without innocence" leads one to wonder the producer's collaboration was only limited to co-scriptwriting under his pseudonym Manfred Gregor. In fact, scene compositions and camera angles are exact copies of his **Die Nichten der Frau Oberst** (**Come Play with Me 2**, 1979).

Peter Baumgartner—who gives his only performance in a Franco film, playing the unspectacular part of Inspector Rissi—provides his usual skilled straightforward photography, seldom really stunning but still above average in comparison to other shoestring budget films. Over the years, Baumgartner occasionally sat in the director's chair of some Elite production (**Weiße Haut auf Schwarzem Markt**, 1968, **Ein Lasterhafter Sommer**, 1981) and now runs his "Cinephon" dubbing studio in Berlin. The locations are nice (pepped-up with some "postcard" shots of a beautiful lake), as are the women, and if you ever wondered how Lina Romay might look with short hair, **Frauen Ohne Unschuld** is definitely to be checked out.

PB



*German poster for **Frauen Ohne Unschuld***

Frauen für Zellenblock 9

WG video: **Flucht von der Todesinsel**
Switzerland / W. Germany 1977
Director: Jess Franco = Jesús Franco
P: Erwin C. Dietrich for Elite Film/Zürich & Munich
Sc: Jesús Franco // **Doph**: Rudolf "Ruedi" Küttel // **M**: Walter Baumgartner // 75 mn - Eastmancolor.
Cast: Karine Gambier (Karine Laverne), Howard Vernon (Milton Costa), Susan Hemingway (Maria), Esther Studer (Aida Moret), Aida Gouvaia, Cesar Anahory.

Alternative titles: Netherlands: **Kamp der Blanke Slavinnen**

Note: Released on video in the Netherlands by Video For Pleasure. There is one scene missing from the German video version.

A group of female freedom-fighters led by Karine Laverne is caught by the warden of a women's prison, located somewhere in the South American jungle. None of them will reveal the secrets of their organisation or the names of their collaborators in the cities, so they are handed over to Dr. Costa who, after four years of inactivity in Europe, is delighted to be able to practice his torture techniques once more. Laverne fails to resist the inhuman treatments and reveals all. The only hope of saving the organisation is for the girls to warn the city cell before it is too late. They trick the prison guard into having sex with them, knock him out, and break out of prison. The warden and Dr. Costa must prevent them from revealing the practices inside the prison. The hunt is on and it's shoot to kill...

Frauen für Zellenblock 9 is a highly enjoyable little addition to Franco´s *œuvre.* A sadistic albeit uninspired script focuses on a single element: sexual torture. An audience in search for such delights will undoubtedly be well-served by this utterly tasteless film that makes no secret of its aim to deliver straight, cheap and sleazy sex for the raincoat brigade—a story would have made the film top heavy. The photography is adequate and the use of some animal stock-footage turns the feeble "wilderness" of the location, Portugal, into a dangerous jungle. What makes **Zellenblock 9** exceptional among Franco's "women in prison" epics, is the brilliant performance of some of the actors, quite astonishing in view of the otherwise unchallenging aspects of this film. Howard Vernon's portrayal of the sadistic Dr. Costa—first played by Paul Muller in Franco's earliest film for Dietrich, **Frauengefängnis** (1975)—is among the most credible, fascinating and gloomy impersonations of a sadist one could hope for. Unlike Paul Muller's Costa, Vernon's interpretation is of a maniac who devotes his life to the "art and philosophy" of torture. His costume—a battered hat and shabby suit—his two suitcases of instruments, his facial expressions and macabre lines such as "After all those years it feels so good to hear screaming again" (while torturing Karine Gambier) and "How can a human being take such bad care of his health?", steal the show.
PB



German poster for ***Frauen für Zellenblock 9***

Die Sklavinnen

WG video: **Die Verschleppten**
Switzerland / W. Germany 1977
Director: Jess Franco = Jesús Franco
P. Erwin C. Dietrich for Elite Film/Zurich & Munich (**P mgr**: Max Dora)
Sc Manfred Gregor = E C Dietrich & J Franco, Heinz Freitag // **Doph**. Jesus Franco, Peter Baumgartner // **M**. Walter Baumgartner // 75 mn - Eastmancolor.
Cast Martine Stedil (Martine Radeck), Lina Romay (Princess Arminda), Peggy Markoff (Vicky), Karl Gysling, Victor Mendés (Amos Radeck), Ronald Weiss (S&M client, Rod), Roman Huber, Mike Lederer (torturer), Aida Vargas (Ebenholz), Esther Moser, Ramón Ardid (Raimond), Eric Falk (nightclub client), Jesús Franco (Radeck's assistant).

Alternative title: Bel: **Les Flagéllées de la Cellule 69**

Note: Released on video in Germany by Movie Video.

Suspecting that brothel owner Princess Arminda might have been involved in the kidnapping of his daughter Martine (who has as yet not been returned despite a ransom of five million dollars), Amos Radeck frees the princess from prison. After being tortured by Radeck's henchman, Arminda admits that Martine has become a new girl at her nightclub "Die Pagode", an exclusive brothel catering for special tastes and providing the drugs which put Arminda in jail. We flash back to Martine who has become a sex-slave in Arminda's establishment and is so befuddled by drugs that she has even forgotten the name of her father. A prostitute working for Arminda accidentally discovers Martine's identity and, with the support of her boyfriend Raimond and Arminda's competitor, Ebenholz, plans to kidnap her to extort money out of Radeck...

A little bit of torture, lots of sex, crime, drugs and, of course, sleazy nightclub shows pad the film to 75 minutes of screen time. Shot back to back with **Die Liebesbriefe...**, **Die Sklavinnen** is a shallow little sexploitation movie set, as usual, in the milieu of depraved "high society", that shouldn't be taken too seriously. The screen-play is almost non-existent, and Franco seems to have been indifferent as to whether this film is a thriller or a Z-level sexploitation film. It swings from one sex scene to the other, presenting lots of naked flesh without any

ENTFÜHRT VERFÜHRT DIE

Peggy Markoff and Lina Romay in ***Die Sklavinnen*** (1977).





Karine Gambier in ***Die Teuflischen Schwestern*** (1977).



Le Sadique de Notre-Dame (1974-79).

[illegible]

apparent attempt at achieving an erotic atmosphere. Flashback follows flashback, and all logic is lost. However, it is full of classic Franco references, the baddie is once again called Radeck and he reads comics while torturing his victims (cf **Rio 70 - Future Women**). Franco's appearance as a cigarette-torturer is fun and his Muse Lina Romay as the victim is a feast for the voyeur's eye. Cameraman Peter Baumgartner said he was only responsible for the filming of a few scenes in Portugal, the rest reportedly being shot by an anonymous French cameraman. The film is naive but nevertheless highly entertaining. *PB*

*Martine Stedl, German poster for **Die Sklavinnen***

Frauen im Liebeslager

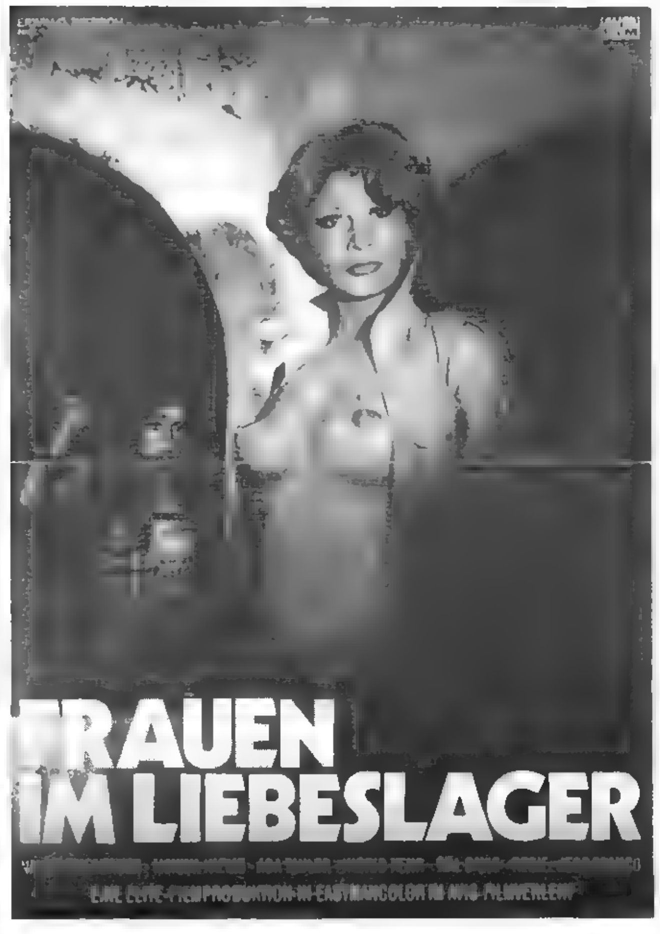
Switz video: **Die Unersättliche**
Switzerland / W. Germany 1977
Director: Jess Franco = Jesús Franco
P: Erwin C. Dietrich for Elite Film/Zürich & Munich (**P mgr**: Werner Zweindler)
Sc: Manfred Gregor = E. C. Dietrich (& J. Franco, uncredited) // **Doph**: Rudolf "Ruedi" Küttel (**Asst**: Marcel Just) // **M**: Walter Baumgartner // **C**: Lisa Enderli // **St**: Walter Kaelin // **Stills**: Ernst Spycher // 71 mn - Eastmancolor - Wide screen.
Cast: Nanda Van Bergen (the wardress), Ada Tauler (Angela), Monika Kaelin (Tina), Monica Swinn (Maria), Wal Davis= Waldemar Wohlfaart (Gino da Guerra), Ingrid Kehr, Esther Studer, Maria P. Forster, Roman Huber.

Alternative titles: USA/GB video: **Love Camp** // Fr: **Camp Érotique / Camp d'Amour pour Mercenaires** // Belg: **Camp d'Amour** // Sp: **Mujeres en el Campo de Concentración del Amor** // Netherlands: **Sex Kazerne**.

Note: French fanzine *Ciné-Zine-Zone* credits Monika Kaelin as a pseudonym for Monica Swinn, but they are two different actresses. Released on video in Switzerland by Velvet Video.

A group of women are kidnapped by guerrillas and brought to a jungle brothel where they are forced to work as prostitutes for the soldiers. Those who refuse to cooperate are decapitated by the cruel, sadistic wardress of the camp, who is privately interested in some of the women herself. One day guerrilla leader Gino da Guerra, who came up with the idea of opening the brothel for his soldiers, visits the place in search of some fun with one of the "prisoners". However he falls in love with her and tries to help her escape. But he didn't take into account the sadistic wardress who has also developed an interest in the girl...

The last of the four "women in prison" films that Franco shot for Erwin C. Dietrich, "Women in a lovecamp" is a shallow infusion of clichés which rarely attains the level of its three predecessors. Not really lacking the typical Franco style so much as originality and freshness, everything here has been seen, more effectively, more suprisingly and therefore more entertainingly, elsewhere. Sharing the blame for the failure is a rather disappointing cast, containing, with the exception of Monica Swinn, only a few well known faces and painfully lacking the presence of actors such as Howard Vernon, Paul Muller or Dyanne Thorne who had added such chilling performances to the three previous films. Waldemar Wohlfaart—who once again proves his reputation as "the world's sleaziest actor" earned on such trash cult classics as José Luis Madrid's unforgettable **Il Vampiro de la Autopista** (1970) or Franco's **Les Exploits Érotiques de Maciste dans L'Atlantide** and **Maciste Contre la Reine des Amazones** (both 1973)—is but a poor substitute, proving as usual to be a pain in the audience's ass rather than a macho hero who discovers his human feelings for one of the prisoners. Compared to the other films



*German poster for **Frauen im Liebeslager***

Franco made for Dietrich **Frauen im Liebeslager** is not bad, but it's utterly predictable from start to finish—the worst charge that can be brought against a Franco film!
PB

Die Teuflischen Schwestern

Switzerland / W. Germany 1977
Director: Jess Franco = Jesús Franco
P Erwin C. Dietrich for Elite Film Zurich & Munich **P mgr** Werner Zeindler)
Sc Manfred Gregor = E. C. Dietrich (in fact J. Franco) **Doph** Peter Baumgartner **M** Walter Baumgartner 84 mn Eastmancolor.
Cast Pamela Stanford = Monique Delaunay (Countess Edna "Heddy" Von Stein), Karine Gambier (Melissa "Milly" Antonia Von Stein), Eric Falk (Tom), Kurt Meinicke (Joe), Marianne Graf, Esther Moser (Sarah), Jack Taylor (Dr. Carlos Barrios/WG = Dr. Charles Baron) Walter Baumgartner (Dr. Milton Arcos WG = Dr. Sebessyi)

Alternative titles GB **Swedish Nympho Slaves** 74 mn // Fr **Deux Sœurs Vicieuses / Ton Diable dans Mon Enfer** // USA video: **Sexy Sisters** // Sp: **Aberraciones Sexuales de una Rubia Caliente** // It **Frenesie Erotiche di una Ninfomane** // Netherlands: **De Wellustige Gezusters**.

Note Released on video in the USA by Private Screenings

Countess Edna Luise Von Stein keeps her disturbed sister Milly prisoner. Confined to her bed, Milly suffers from a deep sexual trauma resulting from being raped as a child by a muscular gigolo after she had surprised him and her sister in bed. Is Milly incurable, or is that her sister was left out of their father's will and Milly will be the sole inheritor of his immense fortune on her 21st birthday? Edna and her accomplice Dr. Barrios have hatched a plot to have Milly declared insane. Over the years, Barrios has been injecting Milly with a drug that has turned her into a nymphomaniac. Milly's only hope is Joe, the only one of her numerous lovers to have ever succeeded in pleasuring her, who has fallen in love with her. Will he succeed in rescuing her from Edna and Barrios, and will Milly be able to live a normal life?

This film is as uninventive as the rest of the Dietrich collection, and is no more than an average skin flick. There is something for everyone: sex in a car, sex in bed, sex in a living room, sex on the beach, some lesbianism, some rape—in short, sex everywhere. Every main character in the film gets laid at least once! Unfortunately, the whole thing looks a little tired, although it would be wrong to call the film unerotic, since the attractions of Stanford and Gambier are always worth seeing, but this is alas not enough to carry the film for its 79 minutes. For lovers of trivia: Jess made one of his usual guest appearances as a piano player in a nightclub, but the scene ended up on the cutting room floor for unexplained reasons. A single shot of his hands on the keyboard is all that remains in the film (curiously, a shot of the original scene is part of the German lobby-card set). Kurt Meinicke (at that time leading actor in countless German sex films) wears the worst costume ever seen in a Franco film—an ugly red racing driver's jacket with a giant Marlboro logo on the back. Sound-track composer Walter Baumgartner (uncle of Peter Baumgartner and author of most of the scores for the Dietrich productions) appears in a minor role, and Jack Taylor shines in full frontal nudity. Despite such enjoyable moments **Die Teuflischen Schwestern** leaves a sour taste. This is typical of Franco's work—he was obviously caught on a bad day—but you can't always expect the best and since we've seen much worse, this effort is at least entertaining, especially for those who always wanted to see Jack Taylor sticking a thermometer up the delightful Karine Gambier's behind!
PB


*German poster for **Die Teuflischen Schwestern***

Ruf der Blonden Göttin

Switzerland / W. Germany 1977
Director: Jesús Franco
P Erwin C. Dietrich for Elite Film Zurich & Munich
Sc Manfred Gregor = E. C. Dietrich (& J. Franco uncredited)
Doph Andreas Demmer **M** Walter Baumgartner 83 mn Eastmancolor
Cast Vicky Adams = Nanda Van Bergen (Ines), Ada Tauler (Susan), Jack Taylor (Jack Haus), Karine Gambier (Olga), Victor Mendes (Dr. Barr), Ly Frey, Pamela Stanford = Monique Delaunay, Rita Moreno, Sandra Daeniker, Aida Gouveia

Alternative titles Fr **Les Cris d'Amour d'une Deesse Blonde / Le Cri d'Amour de la Deesse Blonde / La Deesse Nue** // Fr pre-release titles **La Vengeance de la Deesse Nue / La Revanche de la Deesse Blonde / Passions et Voluptes Vaudoues** // Sp **Las Diosas del Porno** // It **Porno Shock**

Susan, the wife of the British consul in Haiti, arrives to live with her husband Jack whom she hasn't seen for years. She is welcomed by Inès, a strange lesbian who serves as a sort of housekeeper. She also gets to know Olga, a foul-mouthed and obviously nymphomaniac platinum blonde, introduced to her as Jack's sister. Jack seems to have an incestuous relationship with his sister.
Susan is troubled by strange nightmares about voodoo ceremonies. After one such nightmare, in which she dreams she has killed an acquaintance of her husband, she learns that the

man has really been killed!
There are other nightmares, murders and voodoo dolls...

This must be the worst of Franco's movies from his Dietrich period. It tries to convey a sense of exotic menace by simply stringing together travelogue shots and flatly photographed, unrealistic voodoo rituals. The film was made with so little care that it doesn't really matter if the ending makes sense or not, which it doesn't. Some of the material was shot in Zürich, but Franco mixed it with uninteresting stock footage which only serves to make the proceedings even more heavy-going.
Right at the beginning there is a four-minute long native dance that bears no relation to the plot and the voodoo dreams are not very convincing, to say the least. There are close-ups of sweaty blacks who try to look ecstatic but only manage to look daft. This hopping around in the nude is accompanied by jazz, with sax and piano solos—not very appropriate for a voodoo ceremony, one might say.
The person who comes off the best is Karine Gambier (who is presumably the "blonde goddess" of the title), who portrays a decidedly sluttish Olga. Gambier, a prolific hard-core actress from France who has appeared with most of the French porn stars (such as Brigitte Lahaie and Marilyn Jess), is to be seen in other Dietrich movies, not all of them by Franco, but what became of her after that is anybody's guess.
Gambier has a sequence in which she masturbates with a bottle and another one in which she lies in a bathtub, sinking under the water, that echoes **La Comtesse Noire** (1973) and **Das Bildnis der Doriana Gray** (1976), two much better movies. This movie is reminiscent in some ways of Jacques Tourneur's **I Walked With a Zombie**, but a comparison would be blasphemy.
CK



*German poster for **Ruf der Blonden Göttin**.*

Cocktail Spécial

France 1978
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris (**Exec p**: Jacques Garcia)
Sc: Robert Hugue = Robert de Nesle, Lucette Gaudiot, from the writings of the Marquis de Sade // **Doph**: Alain Hardy (**Asst**: Robert Lezian) // **M**: Pablo Villa = Daniel J. White // **E**: Claude Gros // 75 mn - Eastmancolor.
Cast: Touxa Beni (Eugénie), Carole David (Martine de Bressac), Karine Gambier (Sandra), Nicole Velma (Ana), Jean Perrat (Raymond), Lina Romay (Martine), Yves Laporte (Francois), Aida Vargas, Caroline Mainard.

Note: Shot in Portugal and France. Released on video in France by Prosérpine Vidéo (Movie's Diffusion).

Eugénie is the half-caste daughter of Raymond, a rich sado-masochist. She is fascinated by the erotic writings of her father's mistress, Martine de Bressac. One morning, Eugénie receives a phone call from Martine inviting her to come over to her place for a week-end of promising sexual fantasies and to meet François, Martine's brother.
Once there, Eugénie is presented to Ana and Berto, Martine's exotic sex-slaves, who prepare her for the evening. It starts with a special cocktail made of rum, urine, and sperm concocted by Anna and Berto. Then Sandra and Carlos join the orgy. Later, Martine ties Eugénie to a bed and plays sadistic erotic games with her half consenting victim. On the following day, a masked orgy is planned where Eugénie will meet her father...

It is difficult to recognize Franco's style in this hardcore remake of **Eugenie, the Story of her Journey into Perversion** (1969), partly because of the many superfluous hardcore close-ups of penetration and fellatio—mostly shot by someone else and which Franco himself would have handled more discreetly—but mainly due to an urological sequence which bears no relationship to Franco's usual peep-show approach to the pubic areas. The unattractive way in which the pornographic scenes are handled proves once again that Franco is more interested in fetishism and the preliminaries than in the sexual act itself. One might deduce from all this that either Franco was told exactly what to do and given no freedom to do it his own way, or that the film was shot by Robert de Nesle and Jacques Garcia, from a script by Franco—the story brings many familiar Franco characters to life (Eugénie, the perveted nymphet, Martine de Bressac, erotic author and initiator of orgiastic perversions), and the ending, when Eugénie commits incest with her father, very definitely bears Franco's signature. Touxa Beni in her first screen appearance brings a fresh, naïve style to her part that raises her above the rest of the cast, who are the kind of French X-circuit performers that categorize any film they appear in as cheap porn.
LB

Elles Font Tout

France 1978
Director: Clifford Brown = Jesús Franco
P: Robert de Nesle for C.F.F.P./Paris
Sc: Rupert Hughe = R. de Nesle & Clifford Brown = J. Franco (dialogue: Lucette Gaudiot) // **Doph**: Alain Hardy // **M**: Pablo Villa = Daniel J. White // **E**: Claude Gros // 80 mn - colour.
Cast: Candy Coster = Lina Romay (Nini), Martine Flety (Sado), Marius Clavier (Abdoul), Suzanne Hemingway (Nene), Didier Aubriot (Jojo), Touxa Beni (Fatima).

Alternative titles: It: **Quel Certo Piacere** / Video: **Quel Certo Sapore**.

Note: Released on video in France by S.V.P.

In a seaside hotel near Lisbon, three couples indulge in sexual pleasures. After a busy night the three males meet over breakfast, while the hotel's black servant serves the ladies and gets assaulted by each of them in the process. The arrival of Nini, the famous porn star come to prepare for her next part in a film called "Sucking in the Rain", will set them all off again...

"They do everything" is a sex comedy presented as a plea for sexual freedom. Naturally, we get more of the sex than of the plea. Apart from the scene in which Lina crawls under the tables of a restaurant to "warm up" the couples, the gags fall flat and lack subtlety. Nevertheless, the film is more amusing than classic hardcore ones and it very obviously shows that Franco's original intentions were side-tracked, but this is not enough to make it enjoyable.
LB

Je Brûle de Partout

Working titles: **Dossier Mineures / Rapt de Nymphettes**
France 1978
Director: CNC = Jacques Aicrag = Jacques Garcia (in fact Jesús Franco)
P: Robert de Nesle for C.F.F.P./Paris (**Exec p**: Henri Briquetti)
Sc: Robert Hughe = Robert de Nesle, Lucette Gaudiot // **Doph**: Alain Hardy (**Asst**: Robert Lezian) // **E**: Claude Gros // **M**: Daniel J. White // 85 mn - colour.
Cast: Elisabeth Hemingway = Susan Hemingway (Jenny Goldstone), Brigitte Lahaie = Brigitte Van Meerhaegue (Lorna), Jean Ferrere (Al Pereira), Didier Aubriot, Aida Vargas (Maria), Martine Flety, Mel Drogo (Mr Goldstone), Filo Lemoine (Robert).

Lorna and her boyfriend select pretty young women from nightclubs to sell them to a ring of slave traders. They kidnap Jenny Goldstone, the virgin daughter of a very powerful man. Before discovering she is worth a big ransom, they sell her to Madame Flora. Madame Flora runs a brothel where the prostitutes are kept in a room constantly filled with an aphrodisiac gas which also annihilates the girls' will. By a strange coincidence, Jenny's father is the head of this vicious slave ring. When he discovers his own daughter as a prostitute, he decides to redeem himself and closes the brothel; but agent Al Pereira, who has been on Jenny's trail, arrests him...

If the plot seems clear enough in the synopsis, it is unfortunately not so in the film itself. There is no continuity whatsoever and the abrupt editing throughout makes a poor story even worse. To complete this catalogue of disasters, the post-synchronization is a mess of out of sync lip movements and dialogue when people are not actually speaking. The endless softcore scenes are very boring and even Brigitte Lahaie's stunning body can't save them. It is hard to believe that Franco directed this film, but Brigitte Lahaie describes a film which can only be this one in her autobiography: ". . . I refused a cameo role in **Ils Sont Fous ces Sorciers** (1978) in order to shoot another hardcore film with Franco. Six days in Portugal : it was almost Hollywood! Alas, the director wasn't particularly inspired... Jess Franco is a professional without any real originality who believes he's God's gift to the cinema. He will not stand criticism or the slightest initiative on the part of his actors. At the end of the six days, Franco asked me to stay on another three to make a 'very, very hardcore film' which would help cover the production costs of the shoot. I refused, having no desire at all to shoot a 'very, very hardcore film' with Franco or anybody else, especially not in three days! Jess got mad with me, accusing me of playing the 'star', and I answered in the same tone. The 'Master' then ordered his assistant to take me to the airport immediately and put me on the next flight to Paris . . ." Brigitte Lahaie worked with Franco again in 1987 on **Dark Mission**, so they must have been reconciled but, curiously, whenever she is asked about her work with Franco, Lahaie always forgets to mention "I'm burning-up all over". This film deserves a place in low-budget film history if only for its unique economic gimmick of spoken credits!
LB

Poseida (Sp) / L'Osceno Desiderio (It)

Spain / Italy 1978
P: Tritón P.C./Madrid, Cineiniziative/Rome
Director: Giulio Petroni
Sc: Joaquín Domínguez, G. Petroni // **Doph**: Leopoldo Villaseñor // **M**: Jesús Franco // 100 mns - colour.
Cast: Marisa Mell, Cris Avran, Victor Israel, Javier Escriva, Lou Castel, Laura Trotter

An **Exorcist** rip-off for which Franco composed the score.



*Spanish poster for **Opalo de fuego (mercaderes del sexo)***

Opalo de Fuego (mercaderes del sexo) (Sp)/ Deux Espionnes avec un Petit Slip à Fleur (Fr)

Sp. working title: **Lascivia** // Fr video: **Espionnes au Soleil**
Spain / Portugal / France 1978

Director Jesús Franco/Export version Dan Simon
P Joaquín Domínguez for Tritón P C Madrid Estudios 8 Lisbon, Altamira Films Marius Lesœur for Eurocine Paris **Exec p** Oscar Cruz **Asst p** Francisco Romero Paquita Roque
Sc J Franco based on a story by Evelyne Deher **Doph** Ramón Zarda Lionel Ete **Asst** Antonio Rodríguez Fr - Gerard Brissaud (**Asst** Alain Hardy **E** Jesus Franco Fr - Roland Grillon Dominique Petit **M** J Franco Fr - Daniel J White **Asst d** Fernando Vidal Rubio Fr - Jean Pierre Ducroux **Asst d** Nicole Guettard - Nicole Franco **Ma** Guillermina G Venancio **Script** Luis Vidal Rubio **Stills** Francisco Roque 87 mn colour

Cast Candy Coster - Lina Romay Fr - Line Castel (Cécile), Nadine Scant - Nadine Pascal (Brigitte Lemoine), Olivier Mathot (Senator Conolly) Janett Lee (Irina Forbes) Mel Rodrigo Albino Graziani Francisco Romero Pedro González Jr Juan García, Joelle L Quement - Joelle Leclair Muriel Montossey Yul Sanders - Claude Boisson (Mr Forbes) Jean Roville Doris Regina

Alternative title USA video **Two Female Spies with Flowered Panties** (translation of the French title)

Note Shot in the Canary Islands Released on video in Spain by C Iberica de Video, in France by Sweet Home Video

Two pretty chorus girls, Cécile and Brigitte, who have been sentenced to prison terms, agree to undertake risky undercover work for senator Conolly in exchange for their freedom. Investigating the disappearance of well-known personalities, as well as young women, Conolly wants the dancers to get hired by a Canary Islands nightclub to keep tabs on the owners, Mr and Mrs Forbes...



Spanish poster for ***Sinfonía Erótica*** *(1979).*

Once again, there are two versions of the film. In France, the first fifteen minutes are totally different and we are regaled with an extra sequence in which Muriel Montossey, now a very popular television presenter in France (who denies ever appearing in sex films), indulges in solitary pleasures. These alterations were in fact justified by the suppression of a very daring nightclub act ("Salome 2000" and her leather dildo) in the Spanish version.
LB

L'Homme de la Guyane

Switzerland W Germany 1979
Director Jesus Franco
P Erwin C Dietrich for Elite Film Zurich & Munich
Sc J Franco & Jean Claude Carriere based on the the character created by Gaston Leroux
Cast Klaus Kinski (Chéri Bibi), Orson Welles, Howard Vernon.

"This was a major project that never got off the ground. I wanted to make an adaptation of *Chéri Bibi* by Gaston Leroux, with Orson Welles as the lawyer and Klaus Kinski in the title role. Just imagine what it could have been..." (Jesús Franco, Cannes 1992)

Sinfonía Erótica

Working title **Cuerpos y Almas**
Spain Portugal 1979
Director Jesus Franco
P Joaquín Domínguez for Tritón P C Madrid Estudio 8 Lisbon (**P mgr** Oscar Cruz **Asst p** Antonio Monteiro)
Sc Jesus Franco based on writings by the Marquis de Sade / **Doph** Juan Soler (**Asst** Lyonel Ete Fernando dos Santos) **M** J Franco from Franz Liszt's piano sonata **Asst d** Fernando Vidal Rubio **St** Nicole Guettard - Nicole Franco **Script** Luis Vidal Rubio **Stills** María Valadas // 91 mn - Eastmancolor
Cast Candice Coster = Lina Romay (Martina de Bressac), Susan Hemingway (Norma, the nun), Albino Graziani (Dr. Louys), Mel Rodrigo (Flore), Armand Mestres, Armando Sallent, Aida Gouveia (Wanda), George Santos, Fernando Pereira

Note Released on video in Spain by Internacional Video Sistemas.

Countess Martina de Bressac returns to join her husband Armando on their luxurious estate after a long stay in a psychiatric hospital. She is accompanied by her physician, Doctor Louys, who appears to have subliminally persuaded her that she hates her husband, whereas she in fact loves him with an obsessive sexual passion. During her absence Armando has take up a life of debauch with the effete homosexual Flore, and shows no interest in his wife. During an amorous pursuit through the gardens, Armando and Flore discover a young nun, Norma, who has apparently just been raped. Discovering that her tastes do not at all run to a nun's life, she soon participates in the perverse games being played in the Bressac household, and eventually participates in Martina's murder...

Supposedly inspired by the work of the Marquis de Sade, on the whole the film is a variation of **Plaisir à Trois**, set at the turn of the century. The main difference is in the camerawork: Franco made a feast of light-refracting filters, soft focus *à la* David Hamilton and other lighting effects while Lina Romay, wearing a luxuriant blonde wig, added to her range of exhibitionist performances as the abandoned wife indulging in solitary pleasures, the whole enriched with a sound-track by Liszt. The usual panoply of perversions (orgies, triolism, homosexuality) are thus treated in a "romantic" style. The script is rather more

complicated than it at first appears, for we discover that the plot works on several levels: the Countess' desires contradict her actions (carefully orchestrated by her psychiatrist), the first murder is not a murder, and the very last shot tells us that the victims are not at all those we were led to believe. These subtle twists put this film into a special category among Franco's works.
LB

El Escarabajo de Oro

Spain / Switzerland 1979
Director: Jesús Franco
Sc J. Franco based on *The Golden Scarab* by Edgar Allan Poe
Cast: Max Boulois, Antonio Mayans, Lina Romay, Emilio Alvarez.

Announced but apparently never made; in 1983, Franco used the same novel (and screenplay?) for **En Busca del Dragón Dorado**.

Las Chicas de Copacabana (Sp) / Les Filles de Copacabana (Fr)

Sp Video: **Las Muchachas de Copacabana**
Spain / France 1979
Director: Jess Franco = Jesus Franco
P: Tritón P.C. (Madrid), Eurocine (Paris). **Exec p** Joaquin Dominguez, Daniel Lesœur. **Asst p** Oscar Cruz.
Sc Eric Cool, A. L. Mariaux = Marius Lesœur. **Doph** Alain Hardy. **M** Pablo Villa = Daniel J. White (Ed. Carla, Paris). **Asst d** Fernando Vidal Rubio, Claude Plaut. **Ma** Nicole Guettard = Nicole Franco. **Script** Luis Vidal Rubio. **Stills** Juan Soler. 86 mn. colour
Cast Michele Hermet (Juanita), Jerôme Foulon (Hans), Léonard Melo = Leonardo da Costa (Jean), Rosa Almirall = Lina Romay (Lia, the Brazilian nympho), Nadine Pascal, Olivier Mathot (Carlos Martinez), Eduardo Hell, Victor Mendés (Hans' father), Antonio de Cabo (Lia's father), Carmen Lucia, Jean Marie Leonaire.

Note: Released on video in Spain by Euro Films & C. Ibérica del Video.

Jean, Juanita and Hans are students in Paris. Both boys are in love with Juanita, and the three of them are always together. Hans is a serious student and his father, a rich banker, gives him money each month. Jean and Juanita have to earn their living and care less about their studies. They would love to go to Rio de Janeiro for the carnival but Hans refuses because he has to prepare an exam on Voltaire. His friends finally persuade him and they all fly to Rio at Hans' father's expense. In Rio, each meets the lover of his or her dreams and lives exciting adventures...

"The girls of Copacabana" is one of those European sexy-comedies, a genre much better illustrated by Italian filmmakers than Franco (to give you an idea of the level of this opus). As always when Franco leaves the Horror genre, the film is rather tedious, not to say mediocre: stupid teenage gags, an unprofessional cast, poor studios conditions, and overdone sex situations. The supposed Rio de Janeiro settings (most of the carnival scenes are obvious stockshots culled from travelogues) doesn't help either: It might as well have been shot on Spain's Costa Del Sol. The photography is also pretty poor with over-exposed outdoor footage and grainy stock (it is said that it was shot in 1979 in 16 mm and finished in 1981 in a different format). None of this excuses the sheer dullness of this unfunny comedy and it deserves the oblivion into which it fell, being almost unreleased world-wide.
LB



"LES FILLES DE COPACABANA"





French pressbook for Las Chicas de Copacabana

Le Sadique de Notre-Dame (Fr)/ El Sádico de Notre-Dame (Sp)

Fr Working title: **L'Éventreur de Notre-Dame**
France/Spain 1974-79
Director: Jess Franco = Jesús Franco
P Eurocine (Paris), Tritón P.C. (Madrid). **P mgr** Marius Lesœur.
Sc A. L. Mariaux = Marius Lesœur, Jeff Maner = J. Franco. **Doph** Raymond Heil. **Asst** R. Zaidy. **M** Daniel J. White. **Asst d** Jean Pierre Ducroux. **Script** Ilona Kunesova. **Sp ef** Antonio Molina. 95 mn. colour
Cast Rosa Almirall = Lina Romay (Anne), Nadine Pascale (Rose), Jess Frank = Jesus Franco (Mathis Vogel, aka Laforgue), France Nicolas (the Countess), Pierre Taylou (Pierre de Franval), Olivier Mathot (the French inspector), Francoise Goussard = Françoise Blanchard, Yul Sanders, Claude Boisson, Monica Swinn (the Count's sadistic partner), Claude Sendron (the Count), Raymond Hardy = Ramon Ardid (a hotel receptionist), Bigotini = Richard de Conninck (the Count's butler), Roger Germanes (Inspector Malou), Carole Riviere (the nightclub girl), Catherine Laferrière (the night-club owner), Daniel J. White (the doctor), Albert Lemer (a policeman).

Alternative titles USA video **Demoniac**, Canada **Chains and Black Leather**

Note: released on video in France by Budget Video and Ciné 7, in USA by Wizard, in Holland by Eagle 6 Video and Phoenix Home Video

Paris. Mathis Vogel has escaped from a mental institution. In a street near Notre-Dame cathedral, a prostitute accosts him and, after accepting her proposition, Vogel kills her. The next day Vogel goes back to Notre-Dame to pray. The priest, who was at the same seminary as Vogel, recognizes him, but Vogel avoids the priest. That evening he kills a young woman in order to "free her from her sins". Some time later, Vogel sells a serial to a magazine specializing in sado-erotic melodrama.

The serial is called "The Return of the Inquisitor" and is in fact about his murders. Vogel, who believes that he has been charged with a divine mission to cleanse the sins of the world, will soon begin to torture the editor of the magazine, Pierre, and his secretary Anne...

Written, directed and starred in by Franco, "The sadist of Notre-Dame" is a key film in his *œuvre.* The terrible rubs shoulders with the excellent, seeing as two-thirds of the film is in fact made up of extracts from his 1974 **Exorcisme**, coupled with new sequences shot in 1979 in which Franco again appears, despite the visible five-year interval.
At first sight **Le Sadique de Notre-Dame** is merely another one of the "psycho-killer" films that were newly invading the cinema at the time. But a great many details in the film plus the fact that Franco has rarely involved himself so fully, leads one to look for its hidden meaning. When one realizes that the music used for the sequence in which Franco wanders along a Paris street is from the song in **Sadique Baron Von Klaus** (1962, "This is the tale of a strange man, this is the tale of a murderer than no one will forget") and listens carefully to his conversation with the Notre-Dame priest ("you were the best at the seminary"), one percieves the subtle allegory that Franco intended: Mathias Vogel's acts are a trasposition of Franco's relationship with the cinema. Vogel's seminary years are Franco's cinematographic beginnings, films that were technically perfect and set in a precise mould. Vogel's "purifying" murders are Franco's attempts to display his erotico-macabre world through films mutilated by censorship or by their distributors. The moral of the story is that Franco considers himself to be a misfit whom one should no longer expect to see follow the standard rules of film production. He cannot but help destroy cinematic structure (almost non-existent budgets, small multi-faceted crews, disregard of narrative and geographical continuity) if he is to continue to create. Franco loves the cinema far too much to give it up, and in this film he explains his future approach to it.
LB



French sales brochure for ***Le Sadique de Notre-Dame***

The Homecoming Years
1980-1987

Mondo Cannibale

Fr working title: **Les Cannibales** / Fr pre-release: **La Déesse Cannibale**, Export: **Barbarian Goddess**
France 1980
Director: Jess Franco = Jesús Franco
P: Eurociné/Paris (**P mgr**: Daniel Lesœur)
Sc: A. L. Mariaux, Jeff Manner = J. Franco // **Doph**: Louis Colombo // **E**: Antonio Hermand, Roland Grillon // **M**: Robert Pregadio // **Art d**: Carlos Franco // **Asst d**: Claude Plaut // **Script**: Ilona Kunesova // **Sp ef**: Michael Nizza // 86 mn - Telecolor.
Cast: Al Cliver = Pier Luigi Conti (Jerry Jeremy Taylor), Sabrina Siani (Lena, the white cannibal queen), Jerome Foulon (a member of the safari), Shirley Night (Barbara Shelton), Antonio Mayans (Yakaké, the sorcerer's son), Olivier Mathot (Charles Fenton), Anouchka Lesœur (Lena as a child), Candy Coster = Lina Romay (Ana, the doctor), Pamela Stanford= Monique Delaunay (Elisabeth Taylor), Jesus Franco (Mr Martin, the Portuguese guide), Ramón Ardid (John, the bearded guide).

Alternative titles. USA video. **White Cannibal Queen** // WG: **Mondo Cannibale 3: Die Blonde Göttin** // Bel: **Une Fille pour les Cannibales** // It: **La Dea Cannibale** (signed Franco Prosperi Julio Pérez) // GB video: **The Cannibals**.

Note: Unreleased in Spain, announced as **Rio Selvaje** produced by Magna Films/Madrid, apparently the production was taken over by Eurociné. Released on video in France by Sweet Home Vidéo & Action Vidéo, in Great Britain by European Video Co/Cinéhollywood (banned in the Video Nasties debacle), in the USA by Video City.

Professor Jeremy Taylor is travelling up the Amazon with his wife and his small daughter Lena when they are attacked by Gewi cannibals. His wife is killed and eaten on the spot, while he and Lena are taken to the village. There his arm is hacked off and served for lunch. He manages to escape, leaving Lena behind, and is eventually picked up by a jeep.
Ten years later, he decides to raise the money for a second expedition in search of his daughter. Although the backers he approaches are not convinced, he nevertheless goes back to the Amazon, accompanied by his girlfriend Anna. Once there he meets a rich couple, Fenton and Barbara Shelton, who decide to finance his expedition by turning it into a safari for the rich.
It doesn't take long for the tourists to discover that they have made a mistake. First they stumble across a severed hand; later, one of them is reduced to a bloody mess.
One by one, they are killed off by the natives. When Taylor and the remains of the group finally arrive at the village, it turns out to be difficult to remind Lena—who has been raised by the natives and is now a beautiful blonde adored as a goddess—of her past...

This movie misfires from beginning to end. There are so many inconsistencies in the plot and so many technical errors (such as Jeremy Taylor's name differing from version to version of the film) that the film doesn't even begin to make sense. Unfortunately, it is not even camp. It's so pathetic that you only wonder how such a passionate film-maker as Franco could have made it.

There are so many inconsistencies that it would take too long to enumerate them all. The cannibals' make-up is preposterous and their speech patterns such as "Ulumulungu-white goddess!" and the native chief's speech after they have cut off Taylor's arm are most amusing. All in all the cannibal scenes are beyond redemption, consisting as they do of close-ups of mouths chewing on some red goo which only faintly resembles flesh. Some of these close-ups are in slow-motion, which makes them not only disgusting but also extremely soporific. The dubbing of these scenes features moaning, wailing and someone beating on a cook-pot.
The actors are uniformly bad, with the exception of Olivier Mathot, a veteran from many Franco movies and other mostly French productions. His effeminate Fenton is the only element of quality in this otherwise lack-lustre production. Even Lina Romay doesn't shine, which may be one of the reasons why she used her pseudonym.
This mess shouldn't be confused with Tabernero's **Terror Caníbal** which was shot back-to-back with **Mondo Cannibale**— and is even worse!
CK



*German ad for **Mondo Cannibale***

Sadomania - Hölle der Lust (WG)
Sadomanía - El Infierno de la Pasión (Sp)

W. Germany / Spain 1980
Director: Robert Griffin = Jesús Franco
P: Lisa Film/Munich, Metro Film/Munich & Residenz Film/Munich, Plata Films/Madrid (**Exec p**: Julio Poura, **Asst p**: J. Antonio Mayans)
Sc: J. Franco, Günter Ebert // **Doph**: Hannes Fürbringer/Sp = Juan Soler (**Asst**: Angel Ordiales) // **E**: J. Franco // **M**: J. Franco & Pablo Villa = Daniel J. White // **Ma**: Dominique Pettit // **Asst d**: Rosa Almirall = Lina Romay // 87 mn - colour.

Cast: Ursula Fellner = Ursula Buchfellner (Tara), Robert Foster = Antonio Mayans (Mendoza), Gina Janssen (Loba), Ajita Wilson (Magda Urtado), Andrea Isabelle Guzon (Coñito), Uta Köpke (Olga), Marie Luise Lusewitz/Sp = Louise Witz (Uschi), Otto W. Retzer (Mario), Angel Caballero (Michel), Tania Sandoval (Miriam), Patricia Quow (Juna), Diana Capdevila (the head wardress), Ramón Ardid (prison guard), Nadine Pascal (Beba), Jesús Franco (the brothel owner).

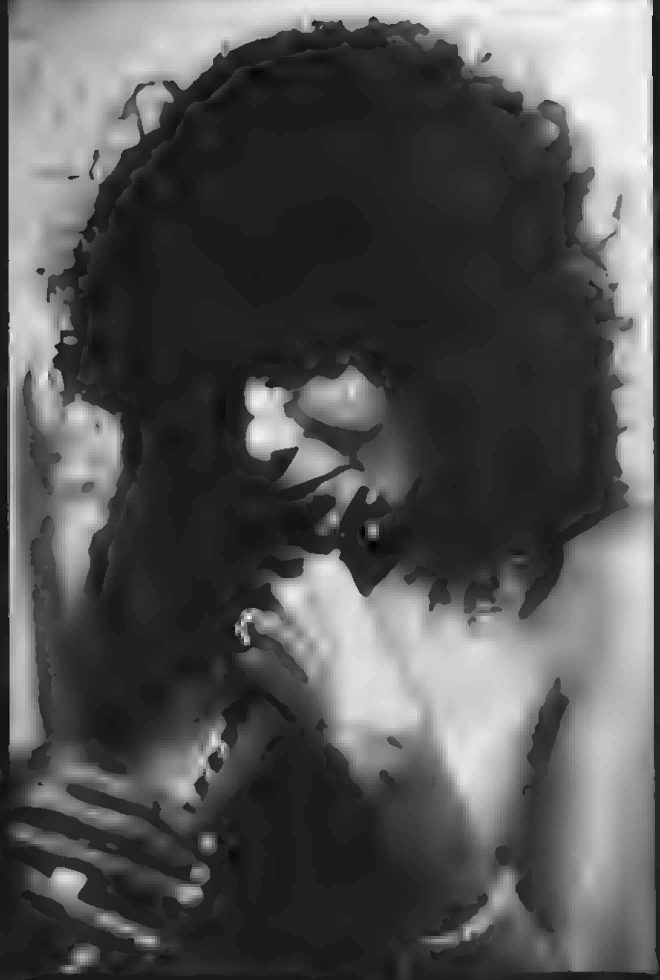
Alternative titles: USA video: **Hellhole Women** // GB: **Prisoners of the Flesh** // Fr: **Sadomania**.

Note: Released on video in France by Gilda Vidéo Prod., in West Germany by Toppic, on CDV in Japan by Hyperdelic.



*Spanish ad for **Sadomania-Hölle der Lust***







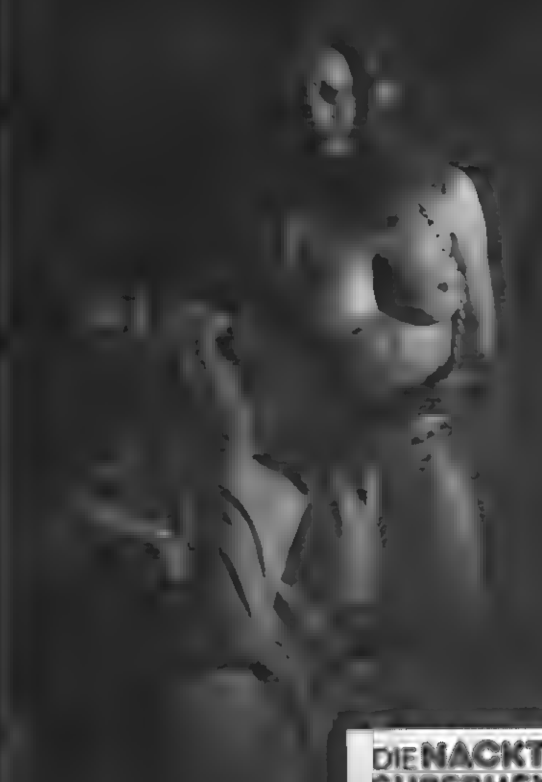
Big belly, big mouth: Jess Franco in ***Sadomania-Hölle der Lust*** (1980).

DIE SÄGE DES TODES

The saw at work: **Die Säge des Todes** (1980).



[illegible]



[illegible]

Two newly-weds, Olga and Michael, are arrested for alleged drug offences. To their great surprise, Olga is imprisoned in the Hacienda Blanca—a penitentiary for women where the prisoners are mistreated and abused, governed by the sadistic lesbian Magda Urtado. She is supported by governor Mendoza, and together they organize man-hunts. Mendoza has sexual problems with his wife, so Magda lends him a beautiful prisoner now and then.
Michael tries to free Olga, but is caught by Magda, who forces him to take part in some sado-masochistic frolics, after which he manages to escape, taking Olga and some of the younger inmates with him. Before leaving the country, they pay a visit to a small grubby brothel where other victims of the ruthless Magda are incarcerated. Naturally they all want to wreak vengeance on their tormentor...

This entry into the the "women in prison" stakes is amazing. Filled with one-dimensional characters of the nastiest kind, the impact of their sadistic proceedings is much softened down by the agreeable tongue-in-cheek tone of the film. The incidents are so outrageous that one experiences a quasi-depraved pleasure: when the the butch prisoner Mercedes is forced into a fight with the wardress and wins, she is handed over to Mendoza who has her raped by his dog! The innocent Tara is first seduced by Mrs Mendoza then presented to her hapless husband who fails to rise to the occasion. Even Tara feels sorry for him!
Compared to other examples of its kind such as **Greta, Haus Ohne Männer** (1977), this film is less atmospheric, but makes up for it by being more action-filled. The character Magda Urtado strongly resembles other death penalty fans like Greta and Ilsa, but the lurid man-hunts, the feeding of prisoners to crocodiles and the disease-ridden brothels are here placed in a surreal cartoon-world in which the most inhuman behaviour seems innocuous. The late, great, Ajita Wilson, who began her life as a man and graced many a soft core (and some hardcore) picture with her forceful personality, her generous proportions and her androgynous looks, is a formidable Magda. Antonio Mayans, who produced many of Franco's later movies, is good as Mendoza and Franco himself is side-splitting as a gay brothel-keeper. The movie has its share of technical errors, but these are irrelevant and it is a thoroughly entertaining piece of nonsense throughout.
CK

Die Säge des Todes

Export: **Bloody Moon**
W. Germany 1980
Director: Jesús Franco
P: Wolf C. Hartwig for Lisa Film/Munich, Metro Film/Munich & Rapid Film/Munich (**Exec p:** Otto W. Retzer, **P mgr:** Erich Tomek)
Sc: Rayo Casablanca // **Doph:** Juan Soler (**Asst:** Fatima Ochanda) // **E:** Karl Aulitzky, Christine Jank // **M:** Gerhard Heinz (*Love in the Shadow* by Frank Duval) // **Asst d:** Rosa Almirall = Lina Romay // **Art d:** Klaus Haase // **C:** Rolf Albrecht // **Sp ef:** Juan Ramón Molina // **Stills:** Hannes Fürbringer // 85 mn - colour.
Cast: Olivia Pascal (Angela), Christoph Moosbrugger (Alvaro), Nadja Gerganoff (Manuela), Alexander Waechter (Miguel), Jasmin Losensky (Inga), Corinna Gillwald (Laura), Ann-Beate Engelke (Eva), Peter Exacoustos (Antonio), Antonio García (Elvira), Beatriz Sancho Nieto (Rita), María Rubio (Countess Maria Gonzales), Otto W. Retzer (Bueno).

Alternative titles: GB/Netherlands: **Bloody Moon** (GB: 83 mn) // Sp: **Colegialas Violadas** // It: **Profonde Tenebre**.

Note: Worldsales by Atlas International/Munich. Some sources credit Katja Bienert who doesn't appear in the film (she might have been slated for one of the main parts). Released on video in France by Vidéofilms, in Holland by Video 49, in Italy by GB Video, in the USA by Transworld, in Great Britain by Interlight Video.

Miguel is a disfigured young man interned in a mental home for murdering a girl with a pair of scissors after a party. Five years later he is released. His sister Manuela is the girlfriend of Alvaro, director of a language school. Although she loves Alvaro, Manuela's relationship with her brother is almost incestuous. To complete the family picture, her aunt, a rich, wheelchair-bound Countess, hates her.
After the Countess is gruesomely murdered, a number of suspicious characters are introduced, including a slightly retarded gardener, a good-looking tennis pro-cum-gigolo and a servant named Bueno. There are also some attractive girls who take courses at Alvaro's school. One by one, the girls are slain in increasingly horrific ways, and when the last survivor of the class learns the true identity of the killer, it's almost too late...

Filmed in Alicante, this is Franco's answer to the stalk-and-slash movies that drowned the cinema screens in blood in the early eighties. Although it succeeds at a certain camp level, one soon gets the impression that Franco was not at home in this field. The "whodunnit" aspects of the film are not very challenging and the characters are far too dull to excite interest. As Phil Hardy said in *Aurum Film Encyclopedia 3*: the film "only succeeds in making attractive women and gruesome corpses extremely boring".
Since the sex elements are toned down, the sole interest lies in the plot, a thriller with moments of originality embedded in decidedly unamusing clichés : we have the inevitable murder in a shower, some subjective camera angles, a mask, some lusty girls and horny boys, an unlikable macho hero and a lot of unnecessary dialogue. The splatter elements are quite nasty (a knife through a breast, a stone saw beheading) and make this one of Franco's most bloodthirsty efforts, second only to **Faceless** (1987-88). You can't say that it's boring, for the mayhem is fast-moving, but fans of Franco's better movies will be disappointed: it is neither fish nor fowl. The only consolation is seventies soft core starlet Olivia Pascal's performance as the killer's favourite victim.
CK



*German sales brochure for **Die Säge des Todes***

Die Nackten Superhexen vom Rio Amore (WG) / Orgía de Ninfómanas (Sp)

Alt. WG: **Die Frauen vom Rio Amore** / Export: **Linda**
W. Germany / Spain 1980
Director: Jack Griffin = Jesús Franco
P: Erich Tomek for Lisa Film/Munich, Rapid Film/Munich, Plata Films/Madrid (**Exec p**: Otto W. Retzer, Antonio Mayans)
Sc: G. E. Derendorf/Sp = Jack Griffin = J. Franco // **Doph**: Hannes Fürbringer (**Asst**: Juan Soler)/Sp = Juan Soler // **E**: Karl Aulitzky / / **M**: Gerhard Heinz/Sp = J. Franco // **Asst d**: Rosa Almirall = Lina Romay // 91 mn - colour.
Cast: Raquel Evans, (Sheila), Robert Foster = Antonio Mayans (Ron), Katja Bienert (Linda Norman), Ursula Fellner = Ursula Buchfellner (Betsy Norman), Bea Fiedler (Mitsy), Andrea Isabelle Guzon, María Segura, Tony Skios = Antonio Rebollo (Zerro), Otto W. Retzer, Teodora Segura.

Alternative titles: USA: **The Naked Superwitches of the Rio Amore** / video: **Captive Women** // GB: **Linda (the story of Linda)** (80 mn) // Netherlands: **Linda, de Stoeipoes.**

Note: Wordsales by Atlas International/Munich.

Betsy Norman is happy in her job as an assistant-receptionist at a luxurious Spanish hotel. She doesn't know that the owner Sheila has another lucrative source of income, the brothel "Rio Amore". Clients fly in from all over the world to relax with the girls and watch the "special" sado-masochistic shows provided by Sheila's employees. One day Betsy is tricked into coming to the "Rio Amore" where she is drugged and forced to work as a prostitute. A short while later, Linda, Betsy's convent-bred younger sister, arrives in Spain on a visit. Will she discover the whereabouts of her sister?

This is one of Franco's last efforts for the by then fading German sex-film boom, made in in the late seventies. Supplied with a singularly illogical script, only Franco's inimitable style prevents this picture from falling into the old "sex, sun and exotic adventures" mould. "The naked superwitches of the Rio Amore" is a delirious mixture of Franco's favourite images: a brothel full of sex-hungry men and willing prostitutes, a love drug which transforms every woman into a nymphomaniac, cruel gangsters torturing innocent girls as well as a "Lolita" figure discovering love. Thirteen year-old Katja Bienert's Linda is gorgeous, even though she adds nothing to story. She teamed up with Franco again the same year in **Eugenie, Historia de una Perversión**, one of Franco's more fascinating efforts. **Die Nackten Superhexen**... is undoubtedly more entertaining than interesting. It is good enough to provide a wild 90-minute roller-coaster ride full of bizarre images and dialogue of a sleaziness rarely surpassed in motion-picture history. This last was due to the German co-producers who found Franco's slow moving style and idiosyncratic imagination too odd for Teutonic tastes and added some "typically German" lines such as when bald-headed actor Otto W. Retzer (Who went on to direct his own sexploitation films, like **Babystrich im Sperrbezirk** in 1982), chasing an escaped prostitute with a jeep, yells "Faster, we're going to run right over your pussy". Unforgettable lines in an unforgettable film. Sadly several torture scenes and some other "specialities" were edited from the German version to give it a lighter tone. But this is no reason to pass up a good Franco film!
PB

El Sexo Está Loco

Spain 1980
Director: Jess Franco = Jesús Franco
P: Joaquín Dominguez for Tritón P. C./Madrid (**P mgr**: L. F. Doracolombo)
Sc: J. Franco // **Doph**: Juan Soler (**Asst**: L. F. Doracolombo) // **M**: Pablo Villa = Daniel J. White // 83 mn - colour.
Cast: Candy Coster = Lina Romay (Mrs Foncesca), Lynn Andersen, Robert Foster = Antonio Mayans (Baxter/Mr. Martinez/a Martian), Tony Skios = Antonio Rebollo (Flannagan/Mr Gutiérrez), Laura García, Gloria Menéndez, Antonio Martín, José Luis Martínez, Jesús Franco (the film director), Juan Soler Cozar (the priest).

Note: Shot in Alicante (Spain). Released on video in Spain by Video Seven.

Four handsome men from the planet Mars come to Earth to find fertile women. They kidnap Juanita, chain her up and rape her. Since Martians are very advanced, the gestation period lasts only a few seconds and Juanita can give birth to over 600 babies an hour... But this amazing vision is just a floor-show in an Atlantic city nightclub and its stars are mere mortals.
Felisa is jealous of her husband who leaves her alone most nights. One night she follows him, and falls into a trap he has set for her. Among other things there is an espionage group which leads to violence and adventure.
But all of the above is the product of Felisa's imagination as she sits and waits for her husband to come home... Then the Martians return, kidnap Felisa and take her to their flying saucer. But this time it is no longer a nightclub act, they are for real, and they want to start a new race...

Cannibal attack: **Sexo Canibal** *(1980)*

[illegible]



Juvenile delinquent: Flavia Hervás in ***Sola Ante el Terror*** (1983).

"Sex is crazy" is a piece of mayhem that fully illustrates Franco's bubbling creativity. Eschewing any plot discipline, Franco has fun mystifying the spectator by presenting the story as an erotic nightclub floorshow, which is imagined by a lonely wife in a "quadrilateral" marriage, who is in turn an actress in the film inside the film. Are you still with me? Don't worry, I didn't understand it either the first time I saw it! The film is a glowing rebuttal for those who classify Franco as a mere hack of the Spanish pornographic cinema : it is an iconoclastic film worthy of the best of the surrealist school, and one of the least typical films in the erotic field.
LB

*Spanish poster for **El Sexo Está Loco***

Sexo Caníbal (Sp) / **Il Cacciatore di Uomini** (It) / **Jungfrau Unter Kannibalen** (WG)

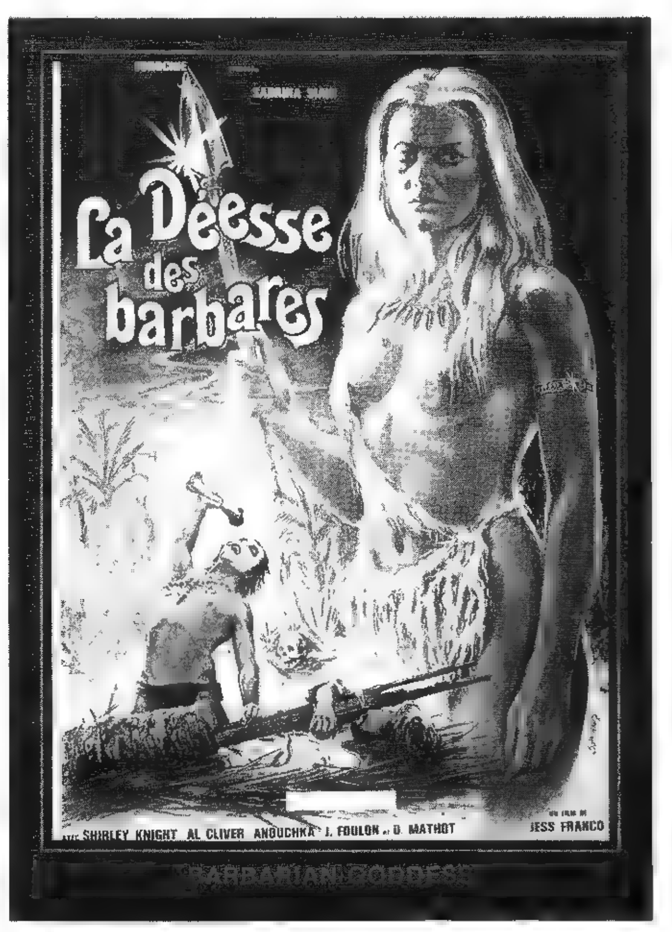
Export titles: **The Devil Hunter / The Man Hunter**
Spain / Italy / W. Germany 1980
Director: Clifford Brown = Jesús Franco
P: Julian Esteban Gómez for Lisa Films/Munich, Filman/Rome, J. E. Films/Madrid
Sc: Julius Valery = Julian Esteban Gómez & Clifford Brown = J. Franco // **Doph**: Juan Soler Cozar (**Asst**: L.D. Colombo, Angel Ordiales, Gérard Singer) // **M**: J. Franco, Pablo Villa = Daniel J. White // **E**: Federico Vich Iglesias, Gise Neuman (other sources credit Nicole Guettard = Nicole Franco) // **Asst d**: Rosa María Almirall = Lina Romay, Jean-Pierre Ducroux, Karl Schenkel // **Art d**: Pierre Chevalier // **Ma**: Guillermina Guerrero // **Sp ef**: Antonio Molina, Manuel Archilla // 91 mn (It), 77 mn (WG) - colour.
Cast: Al Cliver = Pier Luigi Conti (Peter Hunt/WG: Peter Weston), Ursula Fellner = Ursula Buchfellner (Laura Crawford), Gisela Hahn (Jane), Werner Pochath (Criss/WG = Chuck), Burt Altman (a zombie), Robert Foster = Antonio Mayans (Jack), Antonio de Cabo (Thomas), Victoria Adams, Leonardo da Costa, Lynn Mess = Aline Mess, Claude Boisson (the cannibal chief), Tibi Costa, Oscar Cortina, Ana Paula.

Alternative titles: USA & GB: **The Man Hunter** / Video GB: **The Devil Hunter** / Video USA: **Mandingo Manhunter** // Bel video: **Chasseur de l'Enfer - Hell Hunter** // Fr. video: **Chasseurs d'Hommes.**

Note: Released on video in France by D.E.C., in Holland by Manhattan, in the USA by Wizard, in Great Britain by Cinéhollywood.

Beautiful film star Laura Crawford is kidnapped by gangsters and taken to a strange island called Puerto Santo. Laura's agent hires dare-devil Vietnam vet Peter Weston to find her and bring her back in exchange for a $6 million ransom. Together with another Vietnam vet, Chuck, who is deeply emotionally scarred by his experiences there, he sets out for Puerto Santo.
The gangsters have their own problems: the island is inhabited by a strange native tribe that makes blood sacrifices to a pagan god. These sacrifices involve young virgins and a mysterious cannibal zombie with big goggle eyes. The gangsters don't like strangers on the island and neither does the zombie, who to begin with does away with the gangsters one by one.
After a first attempt to offer the ransom to the gangsters which ends up with them being shot at, Peter and Chuck have to find some other way to get Laura back. But they discover that they first have to confront a far greater menace...

On paper, this sounds more exciting than it actually is. The film is not quite as painfully bad as **Mondo Cannibale** (1980), but it's not far off. The camera-work is terrible, mixing distorted subjective shots with shots of the zombie using the same lens! The story is told in a very confusing way, incoherently piling up the incidents (This might be partially due to extensive re-editing, as there are many different versions of this movie). The film begins with one of the most unenergetic examples of cross-cutting ever witnessed on screen : on the one hand,



*French sales flyer for **Mondo Cannibale** (1980)*

Laura arrives at a hotel, chattering on about her Hollywood extravaganzas; on the other hand, we see a native girl hunted by other natives, then sacrificed to the zombie, who rips her heart out.
The German title is misleading: there is only one cannibal, the rest of natives have to content themselves with lewd dances and fondling the leading lady's gorgeous body. The natives are at about the same level as those in **Mondo Cannibale**, except that here they are represented by a drummer with a gold chain around his neck and some beautiful dancers with shaved pubic regions!
The acting is variable : Pier Luigi Santi (who also starred in Franco's other dip into cannibal territory) is an uninteresting hero. Werner Pochath is convincing as always in one of his habitual psycho portrayals (he has appeared in numerous character parts and in real life he owns a video company and was credited for the casting of Claudio Fragasso's **Non Aprite Quella Porta 3**, 1990), and Munich ex-Playmate Ursula Buchfellner as Laura Crawford very much looks the part (she starred in many German nudies of the time and later appeared in a TV documentary, in the "I-was-the-victim-of-ruthless-pornographers" vein).
CK

Eugenie, Historia de una Perversión

Spain 1980
Director: Jess Franco = Jesús Franco
P: Julián Esteban for J. E. Films
Sc J. Franco, based on writings by the Marquis de Sade // **Doph**: Joan Soler = Juan Soler // **E**: Nicole Guettard = Nicole Franco, Gisel Neumann // **M**: J. Franco & Pablo Villa = Daniel J. White/WG: Gerhard Heinz // **Art d**: Rolf Albrecht // **Ma**: Elisenda Villanueva, Marie-Louise Lusewitz // **Asst d**. Rosa Almirall = Lina Romay // 91 mn (Sp), 77 mn (WG) - colour.

Cast: Katja Bienert (Eugenie Tanner/WG = Eugenie Bressac), Mabel Escaño (Alba de Rosa), Robert Foster = Antonio Mayans (Alberto de Rosa), Candy Coster = Lina Romay (Ana), Tony Squios = Antonio Rebollo (Erwin Tanner/WG = Erwin Bressac), Melo Costa (Walter), María Gonzales, Consuelo Tejera, María del Carmen González, Patricia Quow, María Encarna Tejera, María Luisa Sancho, Antonio Ros

Alternative titles WG: **Lolita am Scheideweg** // USA video. **Erotismo**

Eugenie is the capricious only daughter of Erwin Tanner, a rich diplomat. They live in a luxurious house by the seaside in Spain. Eugenie spends most of her time in night clubs and on the beach where she exhibits her young and splendid body. She feels an incredible adoration for her father who returns his daughter's passion.
They meet Alba and Alberto de Rosa, two decadent scions of a noble family. Alberto falls in love with Eugenie but her father opposes their relations, thinking it can only bring disaster. To win Tanner's approbation, Alba seduces him while Alberto perverts Eugenie. Their relationships will take them from the most abject sexual perversions to death...

The subjects of the film—which include eroticism, violence, fetishism—are echoed impressively in the surreal sand figures on the beach in the opening sequence. The sight of them is so strange and somehow unhealthy (one senses that the girls were immortalized in the positions they died in) that it permeates the whole film. This is the film in which Franco comes closest to the decadence and the moral nihilism of the Marquis de Sade, with the possible exception of Franco's other **Eugénie** (1970).
It places De Sade's favourite obsessions in contemporary surroundings which, combined with Franco's obvious dedication to the material, makes this movie oddly persuasive. It is undeniably sensationalist in approach—it is after all a sex movie—but this only serves to make it even more disturbing, as the viewer's aroused libido is confronted with the protagonists' fundamental sickness. The voyeur/film buff is left to examine his reactions, and it's exactly this ambivalence that helps to make this more than just another exercise in period savagery like certain other attempts to adapt the infamous Marquis' works.
This truly erotic experience boasts a very good classical-style score and better-than-average cinematography. Although very explicit, the film probably alienated the raincoat brigade because of its overall bizarreness. German nymphet Katja Bienert (who worked with Franco several times and is now working on German TV) is lovely and very effective as Eugenie, a mixture of child-like innocence and the kind of expressions that are not innocent at all. Mayans and Escaño are also very convincing; Mayans has his best scene when he shares his inner torment with the sand ladies. There is sometimes a tendency to overdo obvious symbolism (e.g. the teddy bears in Eugenie's bedroom), but after all, this is also a movie about fetishism, so even this exaggeration makes sense.
One of Franco's best works.
CK



*Spanish poster for **Eugenie, Historia de una Perversión**.*

La Chica de las Bragas Transparentes

Export: **Pick-Up Girls**
Spain 1980
Director Jess Franco = Jesús Franco
P: Luz Internacional Films S.A. (**P mgr**: Antonio Mayans)

Sc: J. Franco from a Perry Mason novel // **Doph**: Juan Soler // **M**: Pablo Villa = Daniel J. White, J. Franco // **Asst d**: Rosa María Almirall = Lina Romay // **Ma**: Elisenda Villanueva // 97 mn - colour.
Cast: Rosa Valenty (Robert Bressac/Mrs Feldman), Lina Romay (Bijou/GB = Pussy), Robert Foster = Antonio Mayans (Al Crosby), Miguel Aristu (Emilio), Doris Regina (Suzy), Albino Grazziani (Judge Charles Theodor Marcus), Mary Stein (Coco), Eva Ojeda (Miss Felicia), Juan Soler (the taxi driver).

Alternative title: GB: **Pick-Up Girls** (92 mn) // Netherlands: **Two Female Spies with Flowered Panties**.

Note: Worldsales by Atlas International/Munich. Released on video in Great Britain by Atlas Home Video (The Erotic Collection), in Spain by Video Seven, in Japan on digital CDV by Toshiba.

Taking the place of millionaire Harry Feldman at a meeting with the gangster Emilio, private eye Al Crosby is drugged and photographed in compromising positions by two hookers, Suzy and Bijou, and nearly killed by the blonde Mrs Feldman. Mrs Feldman is in league with Emilio, whom she has used to set up her husband's murder. When Al tries to blackmail Mrs Feldman, he is beaten up by three women and forced to tell of Harry's whereabouts. Later, Al finds Harry murdered and his mistress, Coco, tells Al that Mrs Feldman inherited a fortune from her father, Edmond Bressac, who died in a car crash along with her twin brother Robert. With Coco, Suzy and Bijou, Al hides from the police in Miss Felicia's brothel, which turns out to be owned by Mrs Feldman, who then offers them cash and tickets to Mexico in return for their help in setting up a fourth man...

Ostensibly based on an Erle Stanley Gardner Perry Mason thriller, it is another variation of Franco's **La Maison du Vice** and **Downtown**. Al Pereira becomes Al Crosby and is played by Antonio Mayans who succeeded Howard Vernon and Jesús Franco in the role. As usual, the film is generously spiced with erotic scenes, which led to the cutting of five minutes from the English version. The nightclub sex shows so dear to Franco are a little more daring than their seventies' counterparts, but they still seem a little tired. Lina Romay's number with the whip, for instance, is lifted from **Opalo de Fuego**. The plot is hard to follow, which adds to the indigestibility of the film, despite an original twist at the end when the transsexual is unable to make love while pictures of his previous self still exist. Franco would have done better to concentrate on the rhythm and the storyline rather than making yet another erotic film against the background of a thriller.
LB



Spanish poster for ***La Chica de las Bragas Transparentes.***

La Tumba de los Muertos Vivientes (Sp) L'Abîme des Morts-Vivants (Fr)

Spain / France 1981
Director: Jess Franco = Jesús Franco/Fr = A. M. Frank (Eurociné front used by several directors)
P: Miguel Tudela for Marte, Juan Couret for Diasa, and Daniel Lesœur for Eurociné/Paris
Sc: J. Franco, Ramón Lido/Fr = A. L. Mariaux = Marius Lesœur / / **Doph**: Juan Soler/Fr = Max Monteillet // **E**: Fr = Claude Gros // **M**: Fr = Daniel J. White // **Asst d**: Fr = Daniel Jouanisson // **Script**: Ilona Kunesova // **Sp ef**: Fr = Richard Green // 95 mn - colour. **Cast Sp version**: Manuel Gélin (Robert Blabert), Eduardo Fajardo (Kurt), Lina Romay, Antonio Mayans (the Sheik), Javier Maiza, Doris Regina (Aïcha), Albino Graziani (Prof. Denicken), France Jordan, Miguel Aristu (Ahmed), Juan Soler Cozar.
Cast Fr version: Eric Viellard, Jeff Montgomery, Myriam Landson, Eric Saint-Just, Caroline Audret, Henri Lambert (Kurt).

Note: countains footage from Alfredo Rizzo's **I Giardini del Diavolo** (Italy, 1971). Released on video in France by Les Productions du Tigre, in Holland by Sunrise, in Spain by Video Fan.

Intrigued by the way Captain Blabert died, his son Robert and some of his friends use their holidays to find the whereabouts of a mysterious treasure, left by Rommel's troops after their defeat in the North African desert during WW II. Coincidentally, Kurt, a survivor of the German army's retreat, returns to the oasis where the treasure is buried. While digging for it, he wakes the dead soldiers buried around it. His three companions are killed and Kurt is wounded and barely manages to escape. On their way to the treasure site, Robert's group meets the dying Kurt. In his delirium, he warns them about the abyss of the zombies...

It's almost impossible to say anything positive about this film... the principal actors are terrible, the plot is total unbelievable and the "gore" special effect are laughable. When one adds the stockshots from Alfredo Rizzo's **I Giardini del Diavolo** for the desert action scenes (wide-screen in a standard format movie!) this "Abyss of the living dead" becomes the most abysmal tripe, along the lines of "it's so bad that it's funny". Apparently the French and Spanish versions of the film were shot simultaneously (a standard procedure in the 1930s). No one appears to have seen the Spanish version, in which Lina Romay and Eduardo Fajardo take over roles played by other actors in the French one. To add to the confusion, Eurociné has edited different export versions of this film, as they have done so frequently before, notably with **Oasis of the Zombies**.
LB



*Spanish pressbook for **La Tumba de los Muertos Vivientes**.*



*Spanish poster for **Aberraciones Sexuales de una Mujer Casada**.*

Aberraciones Sexuales de una Mujer Casada

Spain 1981
Director: Clifford Brown = Jesús Franco
P: Julian Esteban for J. E. Films/Madrid
Sc: [illegible] // **Doph**: [illegible] // **M**: Pablo Villa = Daniel J. White [illegible] J. Franco // 90 mn - Eastmancolor.
Cast: [illegible] (Emma Fangas), Robert Foster = Antonio Mayans (Andreas Fangas), Lina Romay, Antonio de Cabo, Ana Paula, José Valero, Antonio Vasco.

Note: parts of that film were used for **Cécilia**, a Eurocine production signed Claude Plaut (a pseudonym usually attributed to Pierre Chevalier). Released on video in Spain by C. Major Producción Video

Emma lives in Ceylon with her husband, Andreas Fangas, a rich diplomat who adores her. Andreas is young and attractive, a real playboy. They met a few years before in Venice, fell in love, and got married almost immediately. They live in an immense house with exotic gardens, well kept up by numerous servants. After a time, this golden life tires the sensual Emma who longs for new experiences. She confesses her thoughts to Andreas who at first reacts with anger and jealousy, but soon understands that he will have to accept to share Emma's love with other men... and women.

No print available for review.

El Lago de las Vírgenes

Alt. Sp: **La Isla de las Vírgenes**
Spain 1981
Director: Jesús Franco
P: Joaquín Domínguez & Carlos Galán for Tritón P. C. & Cegefilms S.A./Madrid
Sc: J. Franco based on a novel by Robert Louis Stevenson // **Doph**: Juan Soler // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco & Rosa María Almirall = Lina Romay // 86 mn - colour.
Cast: [illegible] (Nacho), Doris Regina (Flora), Lola Gaos (the virgin's mother), Eduardo Fajardo (Sebastián), [illegible] (María Rosa), [illegible]

Note: Shot in Portugal.

Nacho and his grandfather Sebastián, are two fishermen who live in a small seaside village. While at sea, Nacho discovers an island on which there is the legendary Virgin's lake. He finds it is inhabited by an old woman and her virgin daughters, Paula and Flora, who don't know how to speak. The mother is dying, and with her last breath, she reveals to Nacho the existence of a fabulous treasure hidden in a cave near the lake. When he returns to his village, nobody believes his story. They all think he is crazy, except his grandfather who already knows of the island and its treasure...

No print available for review.



*Spanish poster for **El Lago de las Vírgenes***

El Hotel de los Ligues

Spain 1981
Director: Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Juan Soler (**Asst**: Angel Ordiales) // **M**: Pablo Villa = Daniel J. White (theme *Secreto Hotel* by Rebecca White) / / **Ma**: Manolita García Fraile // 84 mn - Eastmancolor - Techniscope.
Cast: Lina Romay (Eva Bombon), Robert Foster = Antonio Mayans (Mr Martil), Ida Balin = Asunción Calero, Lorna Green = Genoveva Ojeda, Carmen Carrión (Ilsa), Juan Cozar, Juan Antonio.

Note: Released on video in Spain by Aper.

Three couples meet in an elegant Costa del Sol hotel. They are from various social classes and are gathered here for totally different reasons. One couple has met through a matrimonial agency. Another is composed of a fashion designer and his wife who are on the verge of separation because of the husband's homosexuality and are here because the wife hopes to recover her husband's desire. The third couple is a German V.I.P., Ilsa, and her Gypsy gigolo who sells his charms for a few dollars. They are all going to be strongly attracted by Eva Bombon, a cabaret dancer, who came there to seek calm and solitude to prepare her next show. Her exuberant beauty is going to set their senses on fire and end their conflicts... very cordially!

An almost exact remake of **Elles Font Tout** (1978) using extracts of scores from the 1974-75 period. The film is as heavy-going as its original.
LB

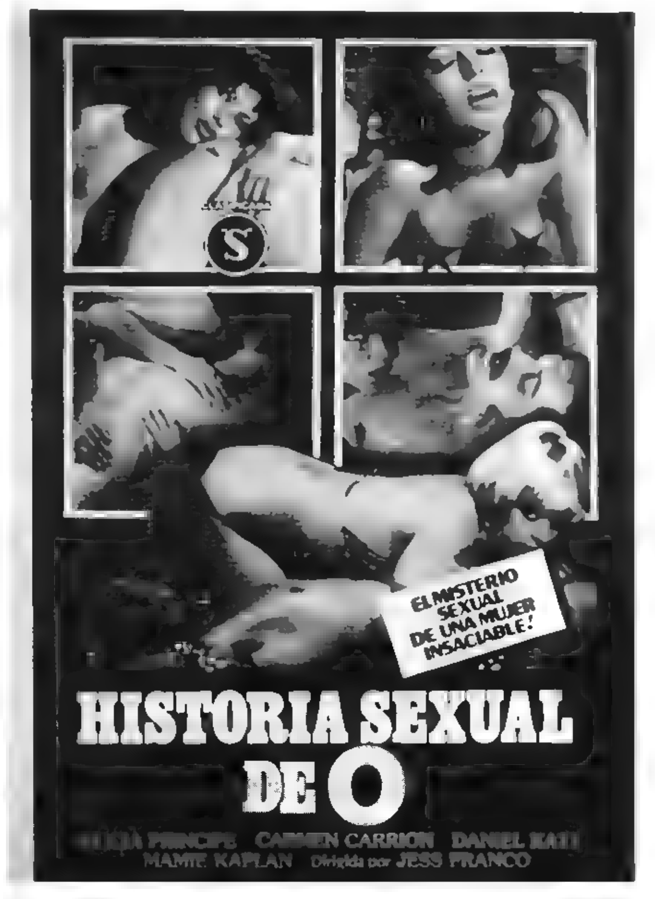
Historia Sexual de O

Spain 1981
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Joan Almirall = Juan Soler Cozar // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco // 95 mn - Fujicolor - Techniscope.

Cast: Alicia Príncipe = Alicia Pedreira (Eugenia), Carmen Carrión (Wanda Von Kalstein), Daniel Katz (Peter), Mamie Kaplan (Tania), Mauro Rivera.

Exotic Wanda Von Kalstein lives in a strange house with her husband, a degenerate weak-willed aristocrat. With their accomplices, Tara and Mauro, they entice young women to their home and torture and rape them. But, one night, Wanda's husband falls in love with Eugenia, one of their potential victims. He will try to save her from his wife's clutches

No print available for review.



*Spanish poster for **Historia Sexual de O***

Macumba Sexual

Spain 1981
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona (**Exec p**: José Antonio Mayans)
Sc: J. Franco // **Doph**: Juan Soler Cozar (**Asst**: Francisco Beringola) // **M**: J. Franco, Pablo Villa = Daniel J. White // **E**: J. Franco // **Ma**: Mercedes Bayón // 91 mn - Eastmancolor - Wide screen.
Cast: Ajita Wilson (Princess Tara Obongo), Candy Coster = Lina Romay (Alice Brooks), Robert Foster = Antonio Mayans (Peter, Alice's husband), Lorna Green = Genoveva Ojeda (a slave), Juan G. Cabral (Memeth), José Ferro (a slave), Jess Franco = Jesús Franco (the hotel janitor).

Note: Shot in Las Palmas, Canary Islands (Spain). Released on video in Venezuela by Caliente Video.

On an almost deserted island, the Princess Tara Obongo lives in a hallucinating castle where she performs strange rituals to spread her dominion throughout the world. She is served by two dog-like slaves, a young man and a girl, whom she also uses to seduce her guests. Alice Brooks, on holiday in a nearby hotel, is going to fall into the sorceress' clutches...

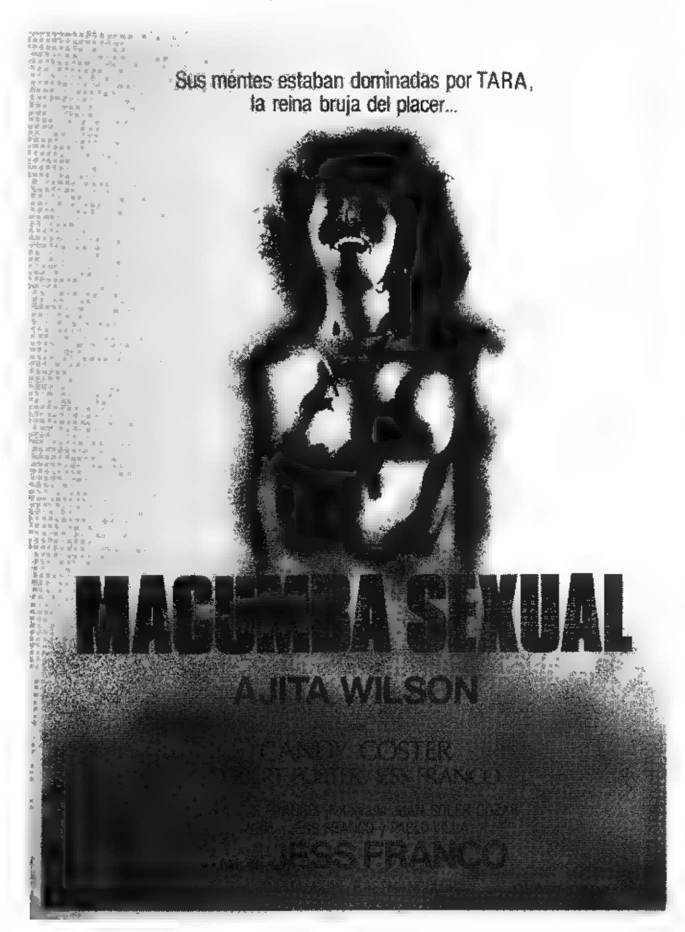
Macumba Sexual is made in the same vein as most of the other soft/hardcore films Franco directed for Golden Internacionál : not daring enough for a continental audience, but absolutely shocking to a Spanish one. Once again, Franco used a favourite trick of his, reworking one of his previous films (**Vampyros Lesbos**, 1970, the first—and perhaps only one—of its kind : a sun-sea-and-sex art vampire film). Here the seaside is replaced by a desert, and the vampire theme by voodoo and witchcraft. With almost no dialogue, constantly shifting between dream and reality, the narrative style has the quality of a nightmare, a mood that sets it apart from Franco's usual exploitation films.
Ajita Wilson (the regretted transsexual who died in Rome from a brain hemorrhage in 1987) as the "Goddess of Unspeakable Lust" uses her dark powers to ensnare a hapless couple of yuppies, directing their dreams and drawing them to her so that she can imbue them with Evil and so conquer the world. Franco appears in an extravagant cameo as a simple-minded hotel keeper who collects stuffed fish and plays "peeping Tom" while Lina Romay in a blonde wig has nightmares during a sunbathe. She also wears the most outdated 70s costumes, including some minute bikinis. Ajita Wilson has some visually magnificent scenes, such as when she is masturbating in the desert with an ivory dildo representing a snarling pagan god, or when she appears with her chained slaves. But she can't surpass the fascinating Soledad Miranda in the original 1970 version.
Macumba Sexual is really fascinating and captivating, though the impression of *déjà vu* may spoil it for the connoisseur, but in any case it is one of Franco's best efforts from the Golden Films Internacionál period.
LB

La Noche de los Sexos Abiertos

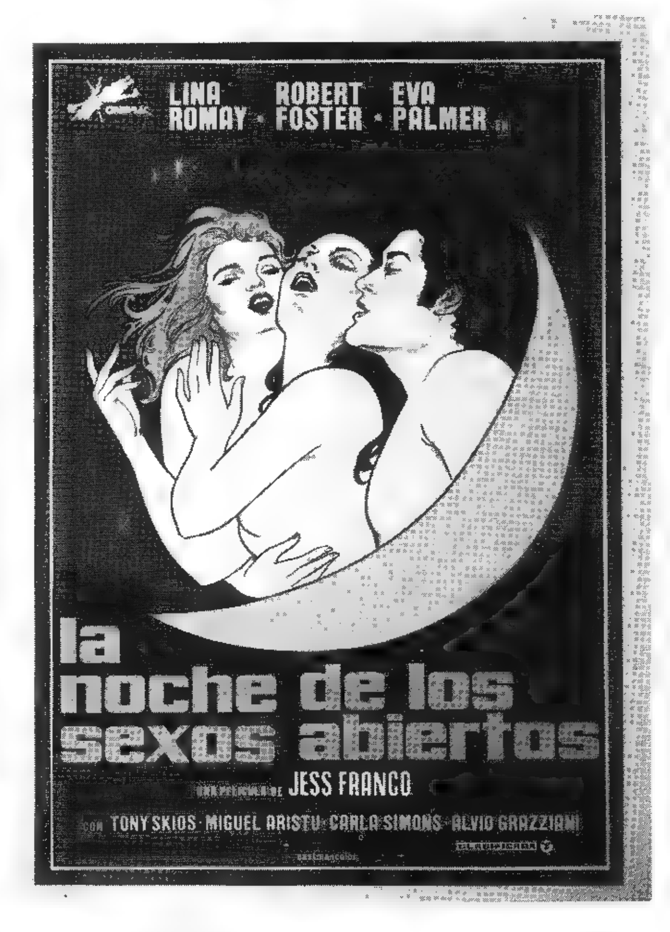
Spain 1981
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Juan Soler // **M**: Pablo Villa = Daniel J. White // 90 mn - colour.
Cast: Lina Romay (Moira), Antonio Mayans (Al Crosby), Eva Palmer, Tony Skios = Antonio Rebollo, Miguel Cristo = Miguel Ariustu, Carla Simons = Juana de la Morena, Albino Graziani.

Moira, a beautiful go-go dancer, replaces another girl in a Las Palmas (Canary Islands) nightclub. The girl was in fact a secret agent and Moira receives an important secret message which reveals the whereabouts of a famous World War II criminal, who supposedly disappeared with a large fortune at the end of the war. With the help of her lover Al Crosby, a private detective, Moira tries to find the mysterious man and his loot. In doing so, they will affront many traps laid by a criminal organisation on the same track...

No print available for review.



*Spanish poster for **Macumba Sexual***



*Spanish poster for **La Noche de los Sexos Abiertos***

Gemidos de Placer

Spain 1982
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacional S.A./Barcelona
Sc: J. Franco, based on writings by the Marquis de Sade // **Doph:** Juan Soler Cozar // **M:** Pablo Villa = Daniel J. White, J. Franco // **E:** Arcofón studio = J. Franco & Lina Romay // 92 mn - colour - Wide screen.
Cast: Lina Romay (Julia), Robert Foster = Antonio Mayans (Antonio), Rocío Freixas (Martina), Jasmina Bell = Elisa Valero (Marta), Juan Soler Cozar (Fenul).

Note: Released on video in Spain, in Venezuela by Caliente Video (full screen).

Antonio invites Julia to spend the week-end in his luxurious villa. The house overlooks the Spanish coast and is kept by Fenul, a dumb servant who spends most of his time playing guitar near the large swiming pool, and Marta, an Asiatic girl Antonio rescued from poverty. Antonio has invited Julia so that she may help him to get rid of his wife, Martina who is coming back from an insane asylum the same day. Together, they are going to play games of lust, sadism... and death.

This is yet another remake of **Plaisir à Trois**, made on a shoestring budget with only five actors (also part of the technical crew) and shot in the same location as the earlier film (the producer's house?). "Moans of pleasure" deserves its title since most of the action consists of sexual intercourse. On the technical level, Franco inaugurated a new method of cutting costs: "The film contains approximately 20 different shots, he said. There is one shot that runs for 300 metres—actually there are several that long—but the shot I'm thinking of begins by a pool and travels all around the outside of a house. So the film is really interesting on a technical level. Despite the use of long takes, the scenes still have rhythm. We rehearsed them many times, as if we were preparing a stage play; I decided to make the film with so few camera set-ups because the story begins at dusk and ends at dawn. There are a lot of connected scenes which happen in "real time", which gave me the idea of using a minimum of cuts. Despite all that effort, almost no one saw the film. Of those who did, no one seemed to notice what I've just described." (Jesús Franco, Madrid 1986).

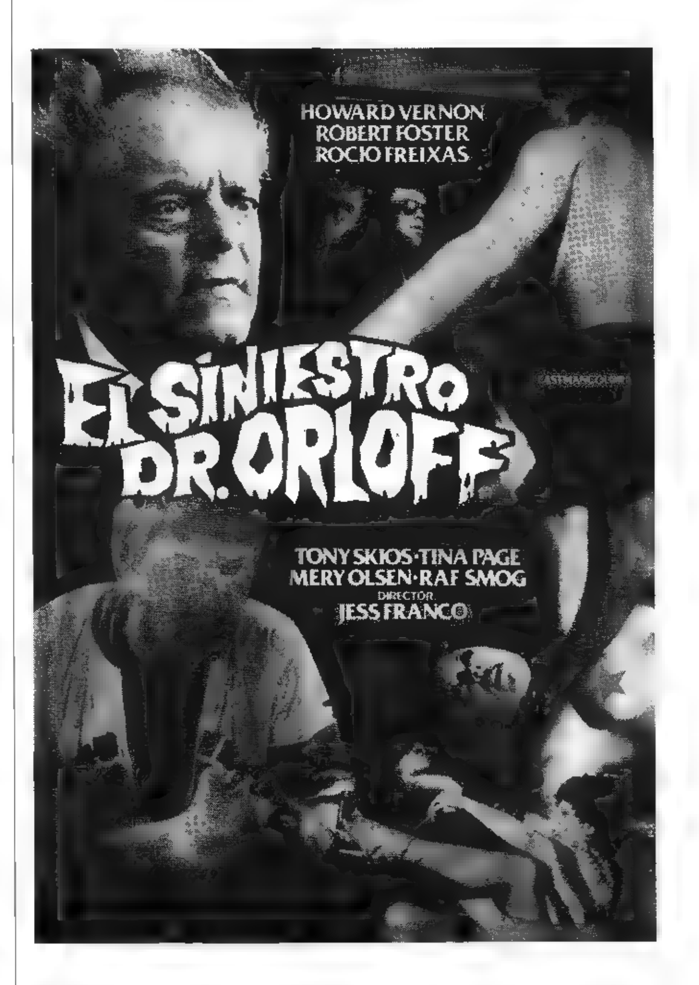
The other notable gimmick is the voyeuristic angle of the camera for the sex scenes: it is invariably placed outside the bedroom, behind bead curtains or between half-open windows, with no close shots of organs, and perfectly demonstrates Franco's directing sensibility and taste : the film could almost get by without an X rating.

As usual for Golden Productions, the actors look unprofessional but still manage to create a disturbing atmosphere, especially the blonde Rocío Freixas in a hallucinating performance that is much more efficient than Alice Arno's in the 1973 version. For once, Franco doesn't appear in one of his camp cameos, but die-hard fans will recognize his voice as the voice-over of Fenul, the dumb gardener who narrates the story (the film is told in flashback).

LB



*Spanish poster for **Gemidos de Placer**.*



*Spanish poster for **El Siniestro Dr. Orloff**.*

El Siniestro Dr. Orloff

Sp video: **Experimentos Macabros**
Spain 1982
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Juan Soler // **E**: J. Franco // **M**: Pablo Villa = Daniel J. White, J. Franco (theme *Melissa* by J. Franco & Rebecca White) // **Ma**: Manolita García Fraile // 87 mn - Eastmancolor - Techniscope.
Cast: Howard Vernon (Dr. Orloff), Robert Foster = Antonio Mayans (Alfred, Orloff's son), Rocío Freixas (Melissa Orloff), Tony Skios = Antonio Rebollo (Inspector Mario Tanner), Raf Smog = Rafael Cayetano (Andros), Juan Soler Cozar (Malou), Teo Santander = Angel Ordiales (El Bosse), Tina Page = María Paz Uceda, Mery Olsen = María Amor Olmo, Rafael Izurquiza (a vagabond), Jesús Franco (Manolo, the witness).

Note: Released on video in Spain by Aper Video.

Young Dr. Orloff is full of grief, for his mother, whom he adores, has been in a coma for the last two years due to an accident for which he feels responsible. Hoping to bring her back to normal, he performs cruel experiments, kidnapping young girls in order to transfer their "vital elements" to his mother. When his father learns about the atrocities committed by his son, he feels he has no choice but to kill him...

Las Orgías Inconfesables de Emmanuelle

Spain 1982
Director: Clifford Brown = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál/Barcelona
Sc: J. Franco // **Doph**: Juan Soler (**Asst**: Angel Ordiales) // **M**: Pablo Villa = Daniel J. White, Rebeca White // **E**: J. Franco // **Ma**: Juana de La Morena // 86 mn - Eastmancolor - Techniscope.
Cast: Vicky Adams = Muriel Montossey (Emmanuelle), Robert Foster = Antonio Mayans (Andreas), Ida Balin = Asunción Calero (Maria), Carmen Carrión (Carmen), Tony Skios = Antonio Rebollo (Antonio Jaime Morales, Marquis of Altuna aka "Tony"), Juan Soler & Angel Ordiales (the rapists).

Note: Shot in the Balearic Islands (Spain). Released on video in Spain by Videotechnics S.A, in Venezuela by Caliente Video (badly re-framed).

Emmanuelle and her husband, Andreas, have been recently reunited after he has forgiven her past sins. But a short while later, she gets completely drunk and strips in front of several Andreas' friends. He is furious and returns to his ex-lover, María. Emmanuelle spends the night with her friend Carmen and on the following day tries to redeem herself, but Andreas refuses to forgive her again. Finally, she manages to get to see Andreas on her birthday, at the Costa del Sol bar where they first met. On her way to the bar, she gets raped by two delinquents. When she finally arrives at the bar, it is closed and she returns home totally heart-broken. To forget each other, Emmanuelle and Andreas launch themselves into the most absurd and vicious sexual encounters...

"Emmanuelle's unavowable orgies" is not a copy of or a sequel to the sexual adventures of the heroine created by Emmanuelle Arsan, it is more like a parody, a sort of erotic drawing-room comedy, underpined by the old fashioned soliloquy of a Spanish marquis, a Don Quixote of sex, who narrates the story. In the same way that Americans remake French box-office hits for the American market, Franco has made a softcore aimed at the Spanish one, with a large helping of irony and cinematographic nods (a visit to a filmstar waxworks, a close-up of a Marilyn Monroe poster just as a character remarks: "I like your beautiful whore's mouth"). Franco buffs will recognize Alain Petit's song "Shit, shit, life's a piece of shit" from **Midnight Party**, that was also hummed by a prisoner in **Frauengefängnis**, here used as background music in a nightclub... Franco never wastes anything.

LB



Spanish poster for ***Las Orgías Inconfesables de Emmanuelle***

Botas Negras, Látigo de Cuero

Spain 1982
Director: Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: Clifford Brown = J. Franco // **Doph**: Juan Soler (**Asst**: Angel Ordiales) // **M**: Pablo Villa = Daniel J. White (Song *Bajo el Sol* written by J. Franco & Rebecca White) // **E**: J. Franco // **Ma**: Manolita García Fraile // 89 mn - Eastmancolor - Techniscope.
Cast: Candy Coster = Lina Romay (Lina), Robert Foster = Antonio Mayans (Al Pereira), Ida Balin = Asunción Calero, Alfredo Kier = Miguel Infante, Rocío Freixas (Al's girlfriend), Juan Antonio García, Lorna Green = Genoveva Ojeda.

Note: Shot on the Costa del Sol (Spain). Released on video in Spain by Videotechnics S.A., in Venezuela by Million Dollar Video Corporation (fullscreen).

Al Pereira, the private eye of dubious morality, is contacted by Lina to find her missing handbag. He charges $4 000 for his services and gets to make love to Lina to boot. Without knowing it, he is getting into deep trouble. The very next day he is accused of the murder of three men involved in blackmail. Lina helps him to hide and Al progressively falls in love with her. But while working on proving his innocence, he discovers that Lina only hired him to cover her crimes...

Mil Sexos Tiene la Noche

Spain 1982
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Joan Almirall = Juan Soler Cozar (**Ast**: Enrique Diaz) // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco // 93 mn - Eastmancolor - Techniscope

Cast: Lina Romay (Irina), Daniel Katz (Fabián), Carmen Carrión (Lorna), Albino Graziani (Ahmed), José Llamas, Alicia Príncipe = Alicia Pedreira, Mamie Kaplan = Mari Carmen Nieto, Mauro Ribera.

Note: Released on video in Spain, in Venezuela by Caliente Video.

Under Fabian's hypnotic influence, the "Great Irina" performs telepathic acts in a successful show. But after a while, she begins to have dreadful nightmares in which she murders people, so she goes to see a doctor. The doctor discovers that Fabian is using Irina as a tool for revenge...

Unfortunately very hard to find on video, "The night has a thousand sexes" is obviously another remake of **Les Cauchemars Naissent la Nuit** (1970).
LB



Spanish poster for ***Botas Negras, Látigo de Cuero.***

La Casa de las Mujeres Perdidas

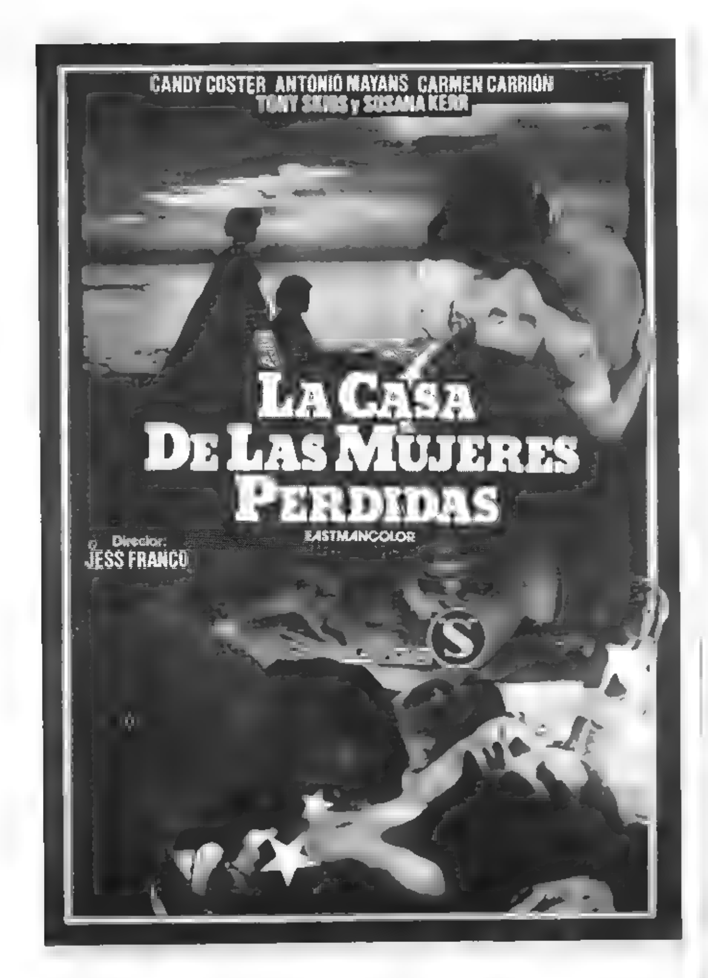
Alt. Sp: **Perversión en la Isla Perdida**
Spain 1982
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Juan Soler // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco // 90 mn - colour.
Cast: Candy Coster = Lina Romay (Desde), Antonio Mayans (Mendoza), Carmen Carrión (Dulcinea), Tony Skios = Antonio Rebollo (the hunter), Susana Kerr (Poulova).

A strange family, headed by Mendoza who appears to be a political refugee, lives on an isolated island. His two daughters, Desde and Poulova, one of whom is subnormal and the other a nymphomaniac, live with him. Mendoza also has a mistress, Dulcinea, a bitter woman who mistreats her so-called step-daughters. Events come to a head with the arrival of a handsome young journalist pretending to be a hunter, who has been attracted to the island by the legend of the mysterious Mendoza. He arouses very different feelings in each member of the family.
Mendoza fears he may be a spy, Dulcinea and Mendoza's daughters desire him. Mendoza, who had been living the part of a man with a turbulent past, crumbles when the hunter finds him out : he is merely a failed actor. Carmen runs away with the young man and Mendoza, unable to bear the humiliation of this, commits suicide dressed in his most glittering stage costume. The two daughters are left alone on the island, with no hope of leaving that strange and lonely place.

"**La Casa de las Mujeres Perdidas** is not a horror film, but it's a very bizarre film, a story of manners—bad manners! It looks like Buñuel's **The Discreet Charm of the Bourgeoisie**, yet it's totally different. It mostly concerns *la petite bourgeoisie*" (J. Franco, Madrid, 1986).



Spanish poster for ***Mil Sexos Tiene la Noche***



*Spanish poster for **La Casa de las Mujeres Perdidas**.*

Confesiones Intimas de una Exhibicionista

Spain 1982
Director Candy Coster = Lina Romay (with Franco's collaboration)
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: D. Khunne Jr. = J. Franco & L. Romay // **Doph**: Joan Almirall = Juan Soler Cozar // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco // 80 mn - colour - Wide screen.
Cast: Candy Coster = Lina Romay (Candy), Robert Foster = Antonio Mayans (Peter), Tony Skios = Antonio Rebollo (Tony), Jasmina Bell = Elisa Valero (Kathy), Carla Simons = Juana de la Morena, José Ferro (Pepi).

Note: Shot in Alicante (Spain). Released on video in Spain.

Candy, a strip-tease artist, tells the story of her life, which will lead us to discover how she ended up as a stripper: the bad example of her sister... her dissatisfaction with the men who loved her... her disappointment by the only man she loved, Peter... and lastly, her meeting with Katy, a girl from the same milieu, who understood her. At the end all the twists in the story dissolve into a smile. Everything was make-believe... just a nightclub act, to please the crowd.

These "Intimate confessions of an exhibitionist" are the perfect example of a one woman shown built around the exuberant Miss Romay. Although the film is credited to Candy Coster, Lina's pseudonym for when she dons a blonde wig, it's obvious that Franco supervised the script and direction of the film. The erotic shows are very like the ones Soledad Miranda participated in and even the lesbian scenes are reminiscent of those in **Journal Intime d'une Nymphomane**. In short, the film is a pot-pourri of erotic scenes that Franco had already done to death in the seventies. The only difference, because of the demands of the X circuit in the eighties, lies in the much more explicit voyeurism. The endless zooms onto female pubic areas (one of Franco's bad habits) that used to fill his films are replaced with extremely close shots that are almost clinical as a result. This would be the only area that he would develop in later hardcore films made in collaboration with Lina Romay.
LB



*Spanish poster for **Confesiones Intimas de una Exhibicionista**.*

Una Rajita para Dos

Spain 1982
Director: Lulú Laverne = Jesús Franco (with Lina Romay's collaboration)
P: Fernando Vidal Campos for FERVI Films/Madrid (**Exec p**: Cheno Manboliques)
Sc Lulu Laverne = J. Franco, L. Romay // **Doph** Francesco Del Pi Tofuera = J Franco (**Asst** Aldo Pajini) // **M**. Victor "Chichi" Nabeira // **E**: Arcofón studio = J Franco with L. Romay's assistance // **Ma**: Nina Parrusi // 80 mn - colour - Wide screen.
Cast. Lulu Laverne = Lina Romay, Johnny Poyales = José Llamas, Minina Coster = Rosa María Minuñer, Tommy Porculi = Antonio Mayans (the gay spy "La Loca"), Mela Metes, Mama da Fina, Rene Boludez, Pasteñuez, Lia Kaplan = Mari Carmen Nieto, Tynis Fox = Rosa María Martin, Emilio Linder, Jesus Franco (the hotel's peeping Tom).

Note: Released on video in Spain by Valfer.

Secret agent Linda, n° 24, and Olga, n° 47, have been commissioned to identify an enemy agent who is hiding a microfilm

inside his rectum. They know he will be at the Flamingo Hotel on Spain's Costa del Sol, so the girls each choose a resident of the hotel in order to make love to him and try to find the microfilm. Despite their efforts, they don't discover who the agent is. So their boss decides to take matters into her own hands, because agents 24 and 47 have been spotted by "The Queen", a gay Russian spy...

This hardcore effort is not recommended for the squeamish, for the very first shots are close-ups of anuses seen through a magnifying glass, into which the actresses insert pellets supposedly containing microfilms by means of tweezers. It must be said that Franco broke all his own records for voyeurism on this kind, and it is most disturbing. The rest of the film consists of a long travelogue of the sexual activities taking place all over the hotel, interspersed with farcical gags. Note the pun used by Franco as the director of photography: "Francis Prickflasher".
LB

La Mansión de los Muertos Viventes

Spain 1982
Director: Jess Franco = Jesús Franco
P: Emilio Larraga for Golden Films Internacional S.A./Barcelona
Sc: J. Franco // **Doph**: Joan Almirall = Juan Soler Cozar // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco // 86 mn - colour.
Cast: Candy Coster = Lina Romay (Candy), Robert Foster = Antonio Mayans (Carlos), Mabel Escaño (Mabel), Eva León (Marta), Mamie Kaplan = María del Carmen Nieto (Maria), Jasmina Bell = Elisa Valero (Tina), Albino Graziani.

Note: Released on video in Venezuela by Caliente Video.

Four friends, Tina, Vicky, Marta and Maria, barmaids in Middle Europe, book a holiday on a Mediterranean beach. They are soon disappointed, for their hotel, owned by a mysterious young man called Carlos, is gloomy and deserted. Sinister events surround the girls, who discover the ruins of an ancient Templar monastery nearby, and on windy nights the bodies of the monks leave their graves to practice their blood-stained ceremonies...

*Spanish poster for **La Mansión de los Muertos Viventes**.*

Sola Ante el Terror

Working title: **Los Monstruos de Fiske Manor**
Spain 1983
Director: Clifford Brown = Jesús Franco
P: Herminio García Calvo, Santiago Moncada for Mundial Film S.A./Madrid
Sc: J. Franco // **Doph**: Juan Soler // **E**: David Raposo // **M**: Pablo Villa = Daniel J. White, song *Annie Lowry* by Fernando García Morcillo // **E**: David Raposo // **Ma**: Juana de la Morena // 90 mn - colour - Wide screen.
Cast: Robert Foster = Antonio Mayans (Melissa's father), Ricardo Palacios (Dr. Orgaf), Mabel Escaño (Marta), Carmen Carrión (Flora), Flavia Hervás (Melissa as a child), Candice Coster = Lina Romay (Melissa), Rafael Izurquiza (Angel), José Llamas (David Hutchinson).

Note: Shot in Alicante (Spain). Advertising material credits Katja Bjenert, Ann Stern and Karen Field, but they don't appear in the film. Relased on video in Spain by Videoter.

Melissa, a young paralytic whose father was murdered in strange circumstances, lives a secluded life. One day she senses a strange call, like a revelation from the beyond, in



*Spanish poster for **Sola Ante el Terror***

which her father urges her to take revenge on his murderers. At the same time, she is given almost supernatural strength, and is able to get up and walk while in a trance...

A remake of **Los Ojos Siniestros del Dr. Orloff**, minus the acting skill of the original model which was already tedious.
LB

El Hundimiento de la Casa Usher

Working title: **Los Crímenes de Usher**, Export: **Neurosis**
Spain/France1983
Director: Jesús Franco/Fr: A. M. Franck = Jesús Franco
P: Elite Film/Madrid, Eurociné/Paris (**P mgr**: J. Antonio Mayans, **Exec p**: Daniel Lesœur)
Sc: J. Franco/Fr = H. L. Rostaine; based on *The Fall of the House of Usher* by Edgar Allan Poe // **Doph**: J. Franco (**Asst**: Enrique Diez) /Fr: Allan Hardy = Alain Hardy // **E**: Laura Arias= J. Franco// **M**: J. Franco, Pablo Villa = Daniel J. White/Fr = Daniel J. White // **Art d**: Carlos Isbert/Fr = J. S. Manner // **Ma**: Juana de la Morena // **Sp ef**: Steve Russel/Fr = S.O.I.S. Company // 90 mn - Eastmancolor - Wide screen.
Cast: Howard Vernon (Dr. Eric Usher), Lina Romay (Usher's mistress), Robert Foster = Antonio Mayans (Dr. Alan Harker), Fata Morgana, Pablo Villa/Fr = Dan Villiers = Daniel J. White (Dr. Seward), Ana Galan, Antonio Marin (Mathias, Usher's butler), Flavia Hervás (the little girl killed by Usher).
Additional cast French version: Jean Tolzac, Joan Virly = Analía Ivars, Françoise Blanchard, Olivier Mathot (Morpho).

Alternative titles: Fr: **Névrose** // USA & Fr video: **Revenge in the House of Usher** // WG video: **Die Rache des Hauses Usher**.

Note: Released on video in France by American Vidéo and Fil à Films, in the USA by Wizard. Black and white inserts cut from the Spanish version.

Near an almost deserted city, on a rocky cliff, stands the imposing and sinister House of Usher. This is where the family's last descendant Eric Usher lives out the final days of his life, haunted by memories of the past and slowly reaching the depths of madness. Usher decides to confide in Alan Harker and invites him to stay in his house. There, Alan discovers Usher's world of madness : the murder of his three wives and of Clara, who seduced the gardener and now haunts the house, as Helen, a vampire. Gradually Alan penetrates into Usher's world of terror and the nightmares which pursue Usher become his own obsessions...

El Hundimiento de la Casa Usher is Franco's attempt to inject some expressionistic style into a story which borrows only few ideas from Edgar Allan Poe's story *The Fall of the House of Usher* (such as the visit to the House of Usher and the final collapse of the building parallel to the death of its inhabitant), but as a whole the movie seems more intent on developing yet another variation on Franco's first Orlof movie, **Gritos en la Noche** (1961). The fact that it shares the same main protagonist with **Gritos** allows the use of some black-and-white clips from Franco's classic: Howard Vernon, over 20 years younger, accompanied by his servant Morpho (in the new version : Franco stalwart Olivier Mathot). In both movies, Vernon tries to restore beauty/life to his beloved daughter, much to the chagrin of several innocent bystanders (in this case, some chained nymphets in a dungeon).
Even though the movie obviously tries to come up with something extraordinary, the pacing is excruciatingly slow. On other occasions, this had the effect of adding an almost hypnotic surrealism to otherwise normal proceedings. Here it's self-defeating, never allowing tension to develop, all style and no fun. It succeeds neither as the expressionistic experiment intended nor as a horror tale in the tradition of Poe. What remains are some moments that suggest that something better was to be expected, e.g. Vernon's final descent into utter madness. The Export version also has two irritating additional scenes : a pre-credit sequence with Howard in his old Dr. Orlof outfit and another one that shows him caressing the leg of a prostitute about to be killed. Rumour has it that there is also a version with hardcore scenes. A movie with good intentions, but not much else.
CK



*French sales brochure for **El Hundimiento de la Casa Usher**.*

Scarlet

Alt. Sp: **Escarlata la Traviesa y su Prima la Condesa / El Abuelo, la Condesa y Escarlata la Traviesa**
Spain 1983
Director: Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc & E: J. Franco // **Doph**: Juan Soler (**Asst**: Angel Ordiales) // **M**: Pablo Villa = Daniel J. White // **Ma**: Juana de la Morena // 89 mn - colour.
Cast: Lina Romay, Robert Foster = Antonio Mayans, Eva León, Analía Ivars, José Llamas, Victoria Adams, Jesús Franco.

Transpositon of **Célestine, Bonne à Tout Faire** (1974) into a South American setting during the *bandidos* period. Completed, but not released to date.

Sangre en Mis Zapatos

Spain 1983
Director: Clifford Brown = Jesús Franco
P: Hermino García, Santiago Moncada for Mundial Films S.A./ Madrid.

Sc: David Khunne = J. Franco; based on the novel *Sanders Come from the River* by Edgar Wallace // **Doph**: Juan Soler (**Asst**: Angel Ordiales) // **E**: David Raposo // **M**: Pablo Villa = Daniel J. White // **Ma**: Juana de la Morena // 90 mn - colour - Wide screen.
Cast: Robert Foster = Antonio Mayans (Carlos), Lina Romay (Paquita), Howard Vernon (Prof. Albert Von Klaus), Ann Stern, Daniel Katz, Tony Skios = Antonio Rebollo, Juan Cozar (Mariano), Veronica Areznavaleta, Eugenia Farach, Ramón García, Miguel Casanova (Mariano), Angel Santander = Angel Ordiales (Pablo), Juana Plaza (Lina), Jesús Franco (a kidnapper).

Note: Shot around Alicante (Spain). Released on video in Spain by Basic Home Video S.A.

The German scientist Von Klaus has escaped from the U.S.S.R. taking the secret of his new invention, a long distance homing-missile, with him. He intends to give it to the European powers to use as a dissuasion to the two super powers. Von Klaus has devised a clever way of achieving the hand over, involving a musical charade, but he is assassinated by a C.I.A. spy before he can carry it out. From that moment on, the secret services of all three powers set out to find his file. Beautiful and exciting women, elegant playboys and mysterious international spies join in a wild chase involving murder, trickery, fights and seduction in their hunt for the clue leading to the file. Our heroine, Terry Brown, helped by Carlos Rivas who, like her, works for the European powers, will eventually find the Von Klaus File, the key to which turns out to be a simple Salsa song that will lead them to the undiscovered ruins of a hermitage, where a pair of skeletons take the couple down a secret passage to where Von Klaus hid the file. At the end, pursued by submachine gun fire from a helicopter, our two heroes will manage to escape and reach Europe with their booty.

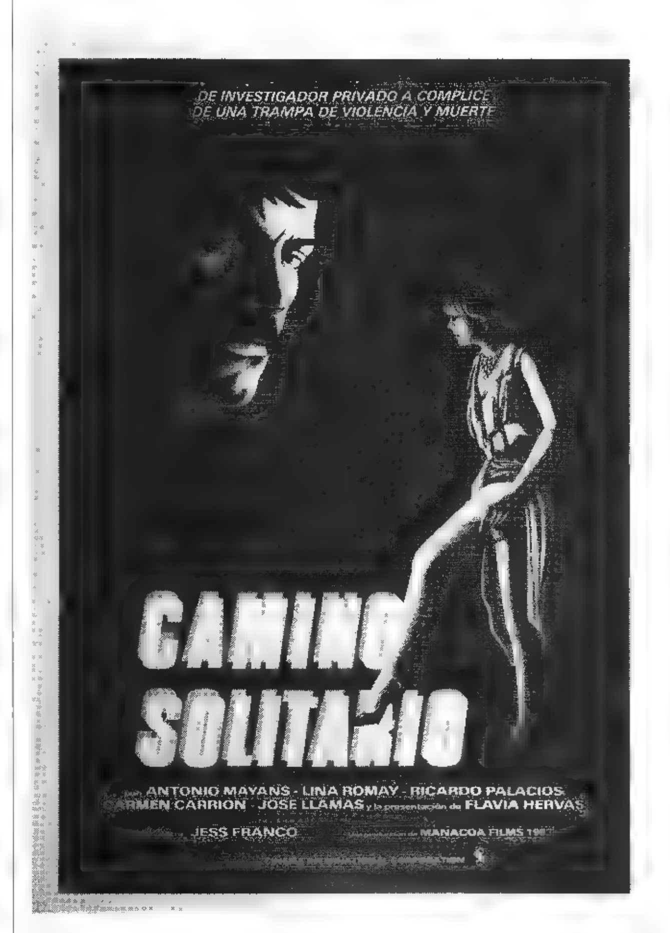
*Spanish poster for **Sangre en Mis Zapatos***

Camino Solitario

Spain 1983
Director: Jess Franco = Jesús Franco
P: J. Franco for Manacoa Films/Madrid
Sc: J. Franco // **Doph**: Joan Almirall = Juan Soler Cozar and J. Franco (**Asst**: Enrique Díez) // **E**: Laura Arias = J. Franco // **M**: Pablo Villa = Daniel J. White // **Ma**: Juana de la Morena // 93 mn - colour.
Cast: Antonio Mayans (Alfredo Pereira), Lina Romay (Eva Radeck/ Adriana), Ricardo Palacios (Radeck), Carmen Carrión (Carmen), José Llamas (José), Flavia Hervás (Flavia, Al's daughter), Jesús Franco (Dr. Kallman), Juana de la Morena (Al's wife).

Note: Shot on the Costa del Sol (Spain).

The life of a private eye in Spain is very different from the one surrounded by blondes and booze that we see in movies. Especially if the detective in the case is our hero Alfredo Pereira, who divides his time between his more or less scandalous cases in the most luxurious and international corner of the Costa del Sol, and his unusual private life. His private life is called Flavia, and it must be admitted she is a blonde, with huge blue eyes. The thing is, she is seven years old and the daughter of our detective, who was given custody of her when he divorced his wife.
A new case puts Pereira in contact with a beautiful woman, Eva Radeck, the wife of a foreign financier. Their story is going to perhaps take up too much of Alfredo Pereira's time as the investigation takes on increasingly sombre tints of hatred, vengeance and death. Pereira, who is only tough on the outside, gets caught in the web spun by the seductive Eva and becomes an innocent party in the case, while continuing to be Flavia's soft-hearted daddy. Events come to a head with the vicious murder of Eva.



*Spanish poster for **Camino Solitario***

The shock of it will open Pereira's eyes, and he will hide his pain under a cold demeanour as he watches the murderer's violent punishment and brutally discovers the evil threads of the hateful web in which he has become entangled. Happily, he can always return to his modest home and take refuge in the arms of the woman in his life, Flavia, who intuitively understands her father's problems much more than he ever realizes.

Los Blues de la Calle Pop (aventuras de Felipe Malboro, volumen 8)

Spain 1983
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid (**P mgr**: Antonio Mayans)
Sc: David Khunne = J. Franco // **Doph**: J. Franco // **E**: David Raposo, Arcofón studio // **M**: Fernando G. Morcillo, J. Franco // **Ma**: Juana de la Morena // 90 mn - Eastmancolor - Wide screen.
Cast: Robert Foster = Antonio Mayans (Felipe Marlboro), Candy Coster = Lina Romay (Mrs Butterfly), Trino Trives (Saul Winston), Mary Sad = María de la Mar Sanchez, José Llamas (Macho Jim), Agustín García, Jesus Franco (Sam Chesterfield), Analía Ivars, Juana de la Morena.

Note Shot in Benidorm, Alicante (Spain) Released on video in Spain by Galan Video.

Maria Lucky, a young beauty from Mondonedo (Ohio), hires the famous detective Felipe Marlboro to find her boyfriend, Macho Jim, who has disappeared in strange circumstances. Marlboro's investigations take him to Shit City, a sinister place wallowing in vice and corruption and dominated by punks who are in turn managed by Saul Winston and his wife, owners of the most important gambling joint in town. Once more, the famous detective will have to solve a very complicated intrigue...

Barrio Chino

Spain 1983
Director: Jesús Franco
Sc: J. Franco // **Doph**: Juan Soler // **M**: Pablo Villa = Daniel J. White.
Cast: Lina Romay, Robert Foster = Antonio Mayans, Josette Graff = Rosa María Minuñer, Trino Trives, Carmen Carrión.

"The film is ready but has never found a distributor. It's an Al Pereira adventure starring Antonio Mayans. Trino Trives, a theatre director whom I often confuse with Antonio de Cabo, another theatre director, for I've worked with them both, is also in the film. Trino Trives is also the official Spanish translator of Ionesco's plays." (Jesús Franco, Cannes 1992). Trino Trives began his collaboration with Franco in 1963, as set designer for **Rififi en la Ciudad**.
LB

El Tesoro de la Diosa Blanca

Spain 1983
Director: Jesús Franco/Fr = Cole Polly
P: Elite Films/Madrid
Sc: J. Franco/Fr: A. L. Mariaux = Marius Lesœur // **Doph**: Joan Almirall = Juan Soler Cozar // **E**: Laura Arias = J. Franco // **M**: Pablo Villa = Daniel J. White/Fr = Daniel J. White, J. Franco // **Art d**: Juana de la Morena // 87-91 mn - colour.
Cast Katja Bienert (Diana, the White Goddess), Robert Foster Fr = Tony Manfield = Antonio Mayans (Al Pereira), Albino Grazianni (Fred), Javier Maiza (Matt Payton), Olivier Mathot (Mathew), Daniel J White Fr Dan Villers (Mr de Winter), Lina Romay (Mrs de Winter), Daniel Katz (the plane pilot).

Additional cast French version: Aline Mess, Jeff Mongomery, Leslie Anderson (may be pseudonyms for the Spanish actors above).

Alternative title: Fr: **Les Diamants du Kilimandjaro**

Note Released on video in Spain by Valfer in Venezuela by Video Games de Venezuela (in English with Spanish subtitles). Unreleased theatrically to date in France.

An expedition consisting of members of a British family and expert hunter Al Pereira penetrate into darkest Africa. The motive is the search for treasure and for Diana, an English girl who disappeared. Diana is now a beautiful young woman and lives with a tribe of head hunters, the Mabutos. The half-naked girl lives in the trees and is worshipped as a goddess. The expedition tracks down the tribe and its members escape the horrors of torture thanks to to Diana.



Spanish ad for El Tesoro de la Diosa Blanca

Furia en el Trópico

Alt. Sp: **Mujeres Acorraladas**
Spain 1983
Director: Jesús Franco
P Fernando Vidal Campos for FERVI Films Madrid (**Exec p**. Hermino García Calvo, **P mgr**: Antonio Mayans)
Sc: J. Franco // **Doph**: Joan Almirall = Juan Soler Cozar // **E**: Arcofón studio = J. Franco & Lina Romay // **M**: Pablo Villa = Daniel J. White, J. Franco // **Ma**: Juana de la Morena // 87 mn - colour.
Cast: Lina Romay, Robert Foster = Antonio Mayans, Ricardo Palacios, Veronica Setton, Ana Stern, Sonia Berco.

Note Released on video in Spain by Valfer Video Spanish sources credit **Orgasmo Perverso** as a re-edited hardcore version of this film.

Marga is an agent with some guerilla fighters struggling against tyranny in a Central American country. She tempts a military officer into helping her get Father Rodrigo, spiritual leader of the rebels with a price on his head, out of the country. Father Rodrigo is in hiding and very ill.

Just as she is about to achieve her objective, Marga is captured by government forces under the command of a sadist whose main amusement is torturing female prisoners. Marga's official boyfriend, Chano, helps her to escape, taking with them another very young and utterly naïve girl...

Lilian (la virgen pervertida)

Spain 1983
Director: Clifford Brawn (*sic*) = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Joan Almirall = Juan Soler Cozar (**Asst**: J. Enrique Diaz) // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco // 79-84 mn - Eastmancolor - Wide screen.
Cast: Katja Bienert (Lilian), Candy Coster = Lina Romay (Irina Miranda), José Llamas, Robert Foster = Antonio Mayans (Al Pereira), Emilio Linder (Jorje Miranda), Mamie Kaplan = María del Carmen Nieto, Pablo Villa = Daniel J. White (Chief Inspector), Rosa Stadner = Rosa M. Martin, Jesús Franco (Bernardo), C. Alonso.

Note: Shot in Huelva & Madrid (Spain). Released on video in Spain.

Agent Al Pereira finds a young, naked girl, Lilian, lying on the edge of a road near an isolated villa. He takes her to his friend Bernardo's house, where she dazedly tells them what happened. She had met Irina Miranda, owner of a nightclub where she was spending the evening. Irina had ended up inviting her to spend her holidays in her sumptuous villa with her and her husband Jorge. Without realizing it, Lilian had just plunged head first into the trap set by Jorge and Irina who were about to drug her and take advantage of her...

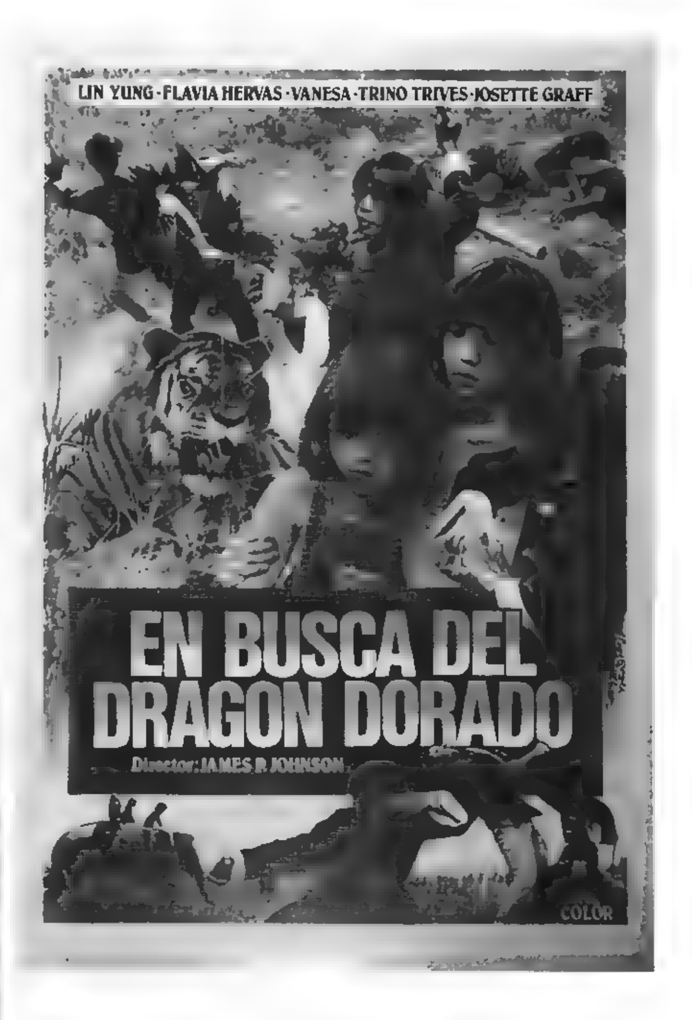
The film's theme is Franco's favourite one of corrupted innocence; but here, contrary to the "Eugénie" films, the victim is not a willing one. Where **Eugénie** and its variations have a subtly suggested atmosphere of real perversity, **Lilian** is no more than a banal softcore film badly re-edited into a hardcore. Once again, Franco bowed to commercial dictates and added sex inserts—in which Katja Bienert is obviously replaced by an anonymous hardcore actress—which destroy the original concept of the film. Franco indirectly apologizes for this via the character he plays on-screen, a cynical ex-policemen who refuses to fight the injustice with which is is surrounded in the name of "holding onto what little he has in life". We are left with a few scenes in which Katja Bienert tries to fill the vacant shoes of Soledad and Lina. Despite her efforts and because of the hardcore inserts, she signally fails to do so...
LB

En Busca del Dragón Dorado

Spain 1983
Director: James P. Johnson = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco; based on the novel *The Golden Scarab* by Edgar Allan Poe // **Doph**: Juan Soler // **M**: Pablo Villa = Daniel J. White // 83-88 mn - Fujicolor - Techniscope.

Cast: Flavia Hervás Mayans (Flavia), Vanessa = Ivana Mayans (Ojos de Almendra), Li Yung = Cesar Antonio Serrano (Samura), Luis Rodriguez (Riao), Josette Graff = Rosa María Minuñer, Trino Trives, Jesús Franco.

Almond Eyes' grandmother gives her a parchment whose strange hieroglyphs become visible when it is held over a flame. Almond Eyes and her friend Flavia, the daughter of a Spanish couple on holiday in Almond Eyes' beautiful country, will take part in a strange adventure, for the parchment turns out to be the key to an ancient store of gold...



Spanish poster for ***En Busca del Dragón Dorado***

La Sombra del Judoka Contra el Doctor Wong

Spain 1984
Director: Clifford Brown = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A /Barcelona
Sc: Clifford Brown= J. Franco // **Doph**: Joan Almirall = Juan Soler Cozar // **E**: Arcofón studio = J. Franco (with Lina Romay's assistance) // **M**: Pablo Villa = Daniel J. White // 86 mn - colour - Wide screen.
Cast: Bruce Lyn = José Llamas, Daniel Katz, Lina Romay, Tasai Pan, Lia Kaplan, Albino Graziani, Jesús Franco (Doctor Wong).

Note: Shot in the Canary Islands (Spain).

Bruce, a Chinese-American, has learned the arts of the Dacoïts from his grandfather. Now a member of the drug squad, he uncovers a shipment of drugs with the help of an English couple, Inma and Johnathan. At the same time he discovers that Hong-Kong secret agent Spencer, in the same squad as Bruce, is collaborating with the criminals...

No print available for review.

Les Amazones du Temple d'Or

Export: **Golden Temple Amazons**
France 1984 (completed in 1985)
Director: James Gartner (Eurociné front for several directors)
P: Eurociné/Paris

Sc: A. L. Mariaux = Marius Lesœur, based on the novel *Akagú Forbidden Temple* // **Doph**: Henry Frogers // **E**: Lina Lore // **M**: Nobert Verrone (Ed. Dava Music) // **Asst d**: Dan Jouanisson // **Sp ef**: Sois Company // colour.
Cast Joan Virly = Analía Ivars (Liana) William Berger (Uruck the ruler of Amazons), Antonio Mayans, Stanley Kapoul = Jean René Gossart (Koukou), Yul Sanders = Claude Boisson (Mr Simpson, Liana's father), Oliver Matthew = Olivier Mathot, Françoise Blanchard (an Amazon), Claude Marchal, Eva León, Emilio Linder, Alicia Príncipe = Alicia Pedreira, J. C. Lerner.

Alternative titles WG video **Der Goldene Tempel der Amazonen** // Sp: **Tundra y el Templo del Sol**.

Note: Started by Jesús Franco but completed by Alain Payet. Released on video in France by RCV GCR, in Venezuela by Hollywood Video (in English with Spanish subtitles).

There are parts of the African jungle that remain unexplored even to this day. A mysterious fortress, built on top of a gold mine, is being jealously guarded by a squadron of Amazons of another age. They are ruled by a male, Uruck, and by a cruel priestess, his favourite mistress. Some 15 years ago, their golden temple was accidentally discovered by an explorer, Mr. Simpson. Both he and his wife were killed by the Amazons, eager to protect their secret. But their little daughter, Liana, was spared and grew up in the jungle, tutored by a faithful tribesman. Now a beautiful girl, she finds out about the murder of her parents and decides to avenge them…

It's hard to know who directed what in this movie, but logically it should be Franco who shot all the interiors (the temple of the title), and the green tropical exteriors (probably a sunny corner of the Costa del Sol) are taken from his cannibal films. That leaves the scenes in which the father of the heroine is killed by a handful of Amazons (8 out of work extras) in a forest that is all too Parisian (one can see telegraph poles in the background), with Eurociné's "in-house stars", the over effeminate Olivier Mathot and the grotesque Stanley Kapoul. These exteriors were also used for additional scenes in **Une Vierge Chez les Morts-Vivants** (1971). After that one can at last recognize Franco's touch, especially in the scene of the flagellation of the prisoners tied to a revolving plaque garnished with steel spikes, borrowed from **La Maldición de Frankenstein** (1972), and in the bitchy dialogue ("forget Rocky, that stupid monkey"). It looks as if Franco had tried to make a pastiche of jungle serials like **The Tiger Woman** whereas Eurociné had hoped to exploit the box-office success of **Conan** and other "barbarians". As a result, the messy outcome bears no relation to the original idea, and even William Berger can't save it.
LB

French sales brochure for **Les Amazones du Temple d'Or**.

Las Chicas del Tanga

Spain 1984
Director: Rosa Almirall = Lina Romay (in fact J. Franco with L. Romay's collaboration)
P: J. Franco for Manacoa Films/Madrid
Sc Jesus Franco // **Doph** Juan Soler // **E** Arcofón studio = J Franco (with L Romay's assistance) // **M** Fernando García Morcillo // 84 mn - Fujicolor - Wide screen.
Cast: Lina Romay (Lola Clavijo), Antonio Mayans (Artesani), Eva León (the secretary), Analía Ivars (Patinadora), Juan Soler Cozar (Philip), Agustín Gil (Juan de Antequera), José Llamas (Marqués de Pinohermoso), Silvia Montez = Muriel Montossey (Muriel), Ramon García Rodriguez (Ramon), Gina = Flavia Hervás (Gina), Juana de la Morena.



Spanish poster for **Las Chicas del Tanga**.

Note: Released on video in Spain by Galan Video.

Love is there for all and the summer is full of hope. This is a story of some beautiful girls, their ambitions, frustrations, happiness and love, set on the fashionable beaches of southern Spain. The beaches are also inhabited by a special fauna ranging from the playboy for whom the summer is for making conquests and "hunting" rich female tourists to the avalanche of girls who fill these beaches with life and beauty as they sunbathe semi-naked and dance till dawn in the discos...
Who are they? what do they live on? They come from all corners of Spain and abroad to enjoy the sun of the south, they are "the Tanga Girls"...

"This is a series of comic sketches shot in Benidorm, one of the most touristy beaches of the Costa del Sol. It's a horrendous place, full of skirt chasers and transvestites, so the film is a bit like a documentary. Muriel Montossey plays a French girl on holiday. The music is by Fernando García Morcillo who scored several films for me [notably the songs for **El Secreto del Dr. Orloff** in 1964]. I met him when I played trumpet in a band in which he played trombone. He wrote the music for **María Dolores** (1952) and it was such a hit that he was able to give up the trombone and become a full-time composer." (Jesús Franco, Cannes 1992).

Juego Sucio en Casablanca

Spain 1984
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid (**P mgr**: J. A. Mayans, **Asst p**: José Miguel García)
Sc: Santiago Moncada // **Doph**: Juan Soler (**Asst**: Angel Ordiales) // **E**: Arcofón studio = J. Franco with Lina Romay's assistance // **M**: Julián Sacristán (Ed. Harmony, Madrid) // **Asst d**: Rosa María Almirall = L. Romay // **Art d**: Carlos Spitzer // **Ma**: Juana de la Morena // **Hair**: Regina Hervás // 103 mns - Fujicolor - Wide screen.
Cast: William Berger (Dean Baker), Analía Ivars (Jill), Carlos Mendy, Antonio Mayans, Silvia Montez = Muriel Montossey (Shirley), Ricardo Palacios (papa Yul), Juan Soler Cozar (Charlie), Jorge Laverny, Luis Barboo, Alfredo Kier = Miguel Infante, Lina Romay, José Llamas (drummer).

Dean Baker is through with life. He was once a world famous writer happily married to the very rich Shirley. He is now down on his luck, and his wife has left him. He has made several attempts at suicide, and, in a last attempt to find a reason to go on, he takes Jill to a motel, but fails to make it with her. Jill works for a poker ring, attracting the pigeons. Despite her warnings, Dean decides to go to a game where he manages to win a small fortune. Then he suddenly decides how to solve his problem: he takes the four aces from the pack, signs the ace of hearts, hands his winnings to the owner of the bar and offers his gaming partners the cards. The one who gets the ace of hearts is to kill him, and then collect the money.
When he gets home he finds his wife has come back to him. In a panic, he tries in vain to stop the contract on his life and is indeed killed. But there is a twist to the plot...

Looking at the films made for Golden Films Internacionál, one can be forgiven for wondering whether Franco had the will, and above all the desire, to make a film with a proper technical team, that is to say without Franco alone, once again, being director, scriptwriter, cameraman and editor. "Dirty game in Casablanca" provides the answer, for in it Franco proves that he is capable of working with someone else's script and using a full technical crew. The direction is sober and we follow this gloomy thriller with interest despite the fact that we are supposed to believe that the Canary Islands are Casablanca. William Berger is absolutely credible as the alcoholic "loser" and his newly greying hair suits the part perfectly. Although he carries the film, Muriel Montossey (cf review of **Opalo de Fuego**, 1978) proves in her supporting role that she too can act. The film is a remake of **Ace of Hearts/Juego Sucio en Panama** (1974) with Mickey Rooney, also scripted by Santiago Moncada (who co-produced several of Franco's films).
LB





*Spanish ad for **Juego Sucio en Casablanca**.*

El Asesino Llevaba Medias Negras

Spain 1984
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid
Sc, Doph, M: J. Franco.

Cast: William Berger, Lina Romay, Mabel Escaño, Antonio Mayans, Sandy Edwards, José Llamas.

"This film isn't finished, but I very much want to finish it. It was made around the time that Pilar Miró, who had become Minister of Culture in Spain, created the new 'selection' law. It broke my back, because I was just about to get an advance off a distributor, but he naturally dropped my film in favour of one that didn't cost him anything. **El Asesino...** is a Jazz movie starring Sandy Edwards, a black trumpet player." (Jesús Franco, Cannes 1992)

Voces de Muerte

Working title: **Finestrat**
Spain 1984
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid, Emilio Larraga for Golden Films Int./Barcelona
Sc: J. Franco; based on the novel *The Case of the Frightened Lady* by Edgar Wallace // **Doph**: Juan Soler // **M**: Pablo Villa = Daniel J. White // 90 mn - colour.
Cast: Ricardo Palacios, Carmen Carrión, Eva León, Antonio Mayans, José Llamas, Lina Romay, Trino Trives.

Note: Spanish sources list Susan Hemingway in the cast but she doesn't appear in the film.

"I shot this film in the same buildings designed by Ricardo Bofill in which I shot **Eugenie** in 1980. I was not the one who chose the title "Voices of death". I wanted to call the film **Finestrat**, which means "thrown out of the window" in Catalan. There's a wonderful place in the province of Valencia that is called that, because, according to legend, that's where the Moors conquered the area by throwing people of the windows." (Jesús Franco, Cannes 1992).

¿Cuánto Cobra un Espía?

Spain 1984
Director: Jess Franco = Jesús Franco
P: J. Franco for Manacoa Films/Madrid (**P mgr**: J. A. Mayans, **Asst p**: José Miguel Marti)
Sc: J. Franco // **Doph**: Juan Soler (**Asst**: Francisco Beringola) // **E**: Arcofón studio = J. Franco with Lina Romay's assistance // **M**: Fernando García Morcillo // **Art d**: Carlos Spitzer // **Ma**: Juana de la Morena // **Asst d**: Rosa Almirall = L. Romay // 87 mn - Fujicolor - Wide screen.
Cast: Juan Soler Cozar (Juan), Lina Romay (Ana), Antonio Mayans (Albino Radetti), Eva León (Irina Von Karlstein), Alicia Príncipe= Alicia Pedreira (Carla), Emilio Linder (Albert), Analía Ivars (Marga), Carlos Isbert (Ahmed).

Note: Shot in Benicasim, Castellón and Madrid (Spain). Released on video in Spain by Malibu Video.

Newly-weds Juan and Ana begin their honeymoon worrying about their lack of money, but they are sure that the problem will be solved once Juan premieres a score he is composing called "Butterfly 2". In Benicasim, where they have decided to settle, they encounter a number of spies from various countries who mistakenly try to get the manuscript of "Butterfly 2", believing it to be the dangerous secret formula coveted by their respective nations...

This drawing-room comedy is so sober and simple that one wonders whether Franco really made it. One misunderstanding follows fast upon the other as each double agent tries to get hold of the secret. Luckily, the end is worthy of our iconoclastic author and the secret turns out to be a virus that infects one with mortal diarrhea: death by defecation. Here at last we recognize the non-conformist hand of the master, "the cherry on the cake"; but this is not quite enough to make one feel enthusiastic about this film, which was all too obviously made for the Spanish general public.
LB



Spanish poster for ***¿Cuánto Cobra un Espía?***

Bahía Blanca

Spain 1984
Director: Jess Franco = Jesús Franco
P: J. Franco for Manacoa Films/Madrid (**P mgr**: J. A. Mayans)
Sc: J. Franco // **Doph**: Juan Soler (**Asst**: Angel Ordiales) // **E**: J. Franco // **M**: Julián Sacristán (song by Isabel Saenz de Tejada, Ed Harmony, Madrid) // **Ma**: Juana de la Morena // **Art d & St**: Carlos Spitzer // **E**: Arcofón studio = J. Franco (with Lina Romay's assistance) // 100 mn - Fujicolor.

Cast: Eva León (Alida), Lina Romay (María), Antonio Mayans (Inspector Carlos Fernández), José Llamas (Andy Sebastián), Tony Skios = Antonio Rebollo (Raúl Sebastián), Trino Trives (León Maderos, Silvia's father), Analía Ivars (Silvia Maderos, Andy's bride to be), Juan Soler Cozar (Ramiro, the pathologist), Angel Santander = Angel Ordiales (Raúl's henchman), Juana de la Morena, Flavia Hervás, Jesús Franco (the seer "Miserias").

Note: Shot in Murcia and Almería (Spain). Released on video in Spain by RCA/Columbia.

A fisherman has died in White Bay. Ramiro, the pathologist, determines murder and not death by drowning as at first thought. On the small Island of Deer facing White Bay live two sisters, Alida and the mentally retarded María, who run a bar for sailors. It is here that the mysterious crime will be solved...

"The white bay" is not one of Franco's most successful films, despite careful photography of idyllic landscapes. For two thirds of the film, absolutely nothing happens to the tune of the same endlessly repeated song in guise of a soundtrack. The last third, despite the very beautiful and atmospheric scene in which Analía Ivars sets off in her wedding dress to shoot most of the protagonists, is not worth waiting for. The script hovers between an erotic film, a thriller and romantic drama, which undermines the credibility of already unbelievable characters (especially an overweight Lina Romay as a retarded nymphet). Franco plays a seer called "Miseries" and, besides speaking his own part, dubs the the part played by Juan Cozar.
LB

Un Pito para Tres

Spain 1984
Director: Candy Coster = Lina Romay (with Franco's collaboration)
P: Fernando Vidal Campos for FERVI Films/Madrid
Sc: Jesús Franco & L. Romay // **Doph**: Juan Soler // **M**: Fernando García Morcillo // **E**: J. Franco // 77 mn - Eastmancolor - Wide screen

Cast: Lulú Laverne = Lina Romay, José Llamas, Pito Lungo = Daniel Katz, Marina Lamete = María del Carmen Nieto, Fanny Clito = Carmen Carrión, Tony Proculi = Antonio Mayans, Joan Parrus = Rosa María Minuñer.

"A whistle for three" (pito is also a colloquial word for penis) is a hardcore only released in Spain.
"This is one of my hardcore films. It is with Emilio Linder who, like Muriel Montossey in France, is very well known on Spanish TV." (Jesús Franco, Cannes 1992).

Las Ultimas de Filipinas

Spain 1985
Director: Jess Franco = Jesús Franco
P: J. Franco for Manacoa Films/Madrid, Santiago Moncada P. C. (**P mgr**: J. Antonio Mayans)
Sc: David Khunne = J. Franco, Manuel Mateos & Santiago Moncada // **Doph**: J. Franco (**Asst**: J. Enrique Diaz) // **E**: J. Franco // **M**: Mona Liter (Ed. Harmony, Madrid) // **Asst d**: Rosa María Almirall = Lina Romay (in fact Carlos Aguilar & Julia Terán) // **Ma**: Juana de la Morena // **Sp ef**: Bron Chu // 90 mn - Fujicolor.
Cast Lina Romay (Miss Cecilia Moro), Helena Garret (Fernanda), Flavia Hervás (Flavia), José Moreno (Pepe), José Llamas (Malo), José Miguel García Marfa.

Note: Shot on location in Alicante and in the Canary Islands (Spain). Released on video in Spain by Valfer.

Fernanda and Flavia are orphaned during the American attack on Manila in the Philippines. Miss Moro, their governess, manages to get them aboard a ship evacuating the survivors but the ship is shelled. The girls surface on the beach of a desert island which turns out to be not so deserted...

Making a play on the title of a classic film from General Franco's regime, "The survivors (masculin gender) of the Philippines" (**Los Ultimos de las Filipinas**, 1945, by Antonio Románs), "The survivors (female gender) of the Philippines" is indeed a comedy, despite its initial adventure film look. The title is followed by "This film is dedicated to all Spanish castaways, without exception". In other words, Franco dedicated the film to himself among others, and in it he displays an angelic good humour pleasantly supported by the juvenile charms of Helena Garret and by José Moreno's performance. José Moreno is an old hand in Spanish films of every kind, here he plays a picturesque Robinson Crusoe. In the final analysis, however, there's not much originality in the film, and were it not for the occasional nude scene, one might think that it was made for children.
LB

Viaje a Bangkok Ataúd Incluido

Spain 1985
Director: Jesús Franco
P: J. Franco for Manacoa Films/Madrid (**P mgr**: José Antonio Mayans)
Sc: David Khunne = J Franco, inspired by characters created by Edgar Wallace // **Doph**: Joan Soler = Juan Soler Cozar(**Asst**: Angel Ordiales, Enrique Diaz) // **E**: Rosa María Almirall (in fact J Franco with Lina Romay's assistance) // **M**: Denis Famon = J. Franco (Ed. Harmony, Madrid) // **Asst d**: Rosa María Almirall = L. Romay (in fact Carlos Aguilar) // **Art d**: Carlos Spitzer // **Ma**: Juana de la Morena // 92 mn - Eastmancolor - Wide screen.
Cast: Howard Vernon (Col. Daniel J. Blimp), José Llamas (Agent Philip Sanders), Helena Garret (Marion Wentworth), Christian Bork (Jonathan Keats), Ana Espejo (May Rita, the stripper), Juan Soler Cozar, Trino Trives (Professor Tao), Rafael Cores, José Miguel García Marfa, Oscar San Juan, Julia Terán, Carlos Aguilar (hotel janitor), Angel Ordiales, Jesús Franco (hotel receptionist).

Note: Katja Bienert was originally cast for the part played by Ana Espejo. Released on video in Spain by Polygram.

Colonel Daniel J. Blimp of the British Secret Service travels to Bangkok to investigate the death of the British Ambassador, murdered by an Amok during a party held in his residence. The Amok was seriously wounded and taken to hospital. Colonel Blimp makes contact with a Secret Service agent by the name of Jonathan Keats, and his investigations lead him to discover



*Spanish poster for **Viaje a Bangkok Ataúd Incluido***

that the Amok who killed the Ambassador is blind and that his black skin is due to a strange mutation. Then Keats is also murdered and agent Philip Sanders is sent in from London. He will help the Colonel and the Ambassador's daughter, Marion, to solve the case and to bring down the dangerous sect behind it...

This is a remake of **Cartes sur Table**, but with the emphasis on the comedy rather than on the action. Howard Vernon excels as the irascible old Irishman who "can't stand children, not even in photographs", and whose tobacco pouch is stuffed with gadgets worthy of James Bond. But even though Vernon is much better than Eddie Constantine was in **Cartes sur Table**, the film lacks sparkle and above all a budget (very basic special effects and make-up, a semi-professional cast). On the other hand, it is not short of in-jokes (for example, one of the characters is called Peter Welbeck, which is also one of producer Harry Alan Towers' pen-names) and Franco fans will get what they came for. The rest of the audience will just have to resign themselves to seeing some hundred of Franco's previous films to really appreciate his humour.
LB

Bangkok, Cita con la Muerte

Spain 1985
Director: Clifford Brown = Jesús Franco
P: Emilio Larraga for Golden Films Internacional S.A./Barcelona
Sc: Clifford Brown = J. Franco // **Doph**: Juan Soler (**Asst**: Manuel Mateos) // **E**: Arcofón studio = J. Franco (with Lina Romay's assistance) // **M**: Pablo Villa = Daniel J. White & oriental music by Moira Littell // **Asst d**: Carlos Aguilar // 87 mn - Fujicolor - Wide screen.

Cast: Lina Romay, Antonio Mayans, Eduardo Fajardo, Helena Garret, José Llamas, Bork Gordon = Christian Bork, Albino Graziani, Maximiliano Quiroga, Ramón García, Julia Terán, Carlos Aguilar.

During a pleasure cruise, Marta Flanagan, the daughter of a multi-millionaire, is kidnapped by a band of oriental pirates. The girl's father offers a handsome reward to Panama Joe to rescue her. The pirates, led by Amania, have been hired by Malko, a drug dealer and an unscrupulous murderer. The pirates turn against him and try to deal on their own, asking Flanagan for a hefty ransom, but Panama Joe is there...

"I made this film just after **Viaje a Bangkok Ataúd Incluido**, during which I shot some of the exteriors for this one. It has Christian Bork, a German, who is a great character actor. He looks a little like Richard Basehart. He lives in Spain now where he runs an advertising agency. He appeared in a well-know German publicity spot produced by Oscar Meyer, in which he was the guy in the train who discovered a cheese sausage. He's a very good actor, but he is also unbearable because he is manic, he has to concentrate, walk up and down, a bit like Martin Sheen's son Ramón who acted in **Esmeralda Bay**." (Jesús Franco, Cannes 1992)



Bangkok, Cita con la Muerte

La Esclava Blanca

Spain 1985
Director: Clifford Brown = Jesús Franco
P: J. Franco for Manacoa Films/Madrid, Santiago Moncada Mercadal
Sc: Santiago Moncada // **Doph**: Joan Almirall = Juan Soler Cozar // **E**: J. Franco // **M**: Pablo Villa = Daniel J. White // 87 mn - colour.
Cast: José Llamas, Mabel Escaño, Miguel Ros, Agustín Gil, Lina Romay, Conchi Montés.

Mary and Oliver decide to go on safari for their honeymoon. The expedition's guide and his lover lay a trap for the newly-weds because there is a tribe who will exchange diamonds for young girls to sacrifice. The police are on the trail of the guide because of the strange disappearences of young women in the area. Mary and Oliver have a number of adventures, and there's another group interested in the diamonds...

No print available for review.

El Chupete de Lulú

Spain 1985
Director: Lulú Laverne = Lina Romay (with Franco's collaboration)
P: Fernando Vidal Campas for FERVI Films/Madrid
Sc: Lina Romay, Jesús Franco // **Doph & M**: J. Franco // 84 mn - Agfacolor - Wide screen.
Cast: Candy Coster = Lina Romay, José Llamas, Mela Chupen= Mabel Escaño, Jean Morcillon = José Miguel García Marfa, Diego Porta.

"Lulú's pacifyer" is a hardcore film signed by Lina Romay but supervised by Jesús Franco.

El Ojete de Lulú

Spain 1985
Director: Candy Coster = Lina Romay (with Franco's collaboration)
P: Fernando Vidal Campos, for FERVI Films/Madrid
Sc: L. Romay, Jesús Franco // **Doph & E**: J. Franco // **M**: Pablo Villa = Daniel J. White // 81 mn - Agfacolor - Wide screen.
Cast: Lulú Laverne = Lina Romay, Pepito Tiesez = José Llamas, Mela Chupen= Mabel Escaño, Jean Morcillon = José Miguel García Marfa, Pepet Poyalet = Diego Porta.

"Lulú's button-hole" (ojete is also a colloquial word for anus) is another hardcore film signed by Lina Romay but supervised by Jesús Franco, shot back-to-back with **El Chupete de Lulú**.

Entre Pitos Anda el Juego

Spain 1985
Director: Lulú Laverne = Lina Romay (with Franco's collaboration)
P: Fernando Vidal Campos for FERVI Films/Madrid
Sc: Jesús Franco, L. Romay // **Doph & E**: J. Franco // **M**: Daniel J. White // 70 mn - Agfacolor - Wide screen.
Cast: Candy Coster = Lina Romay, Sandra Pitosa = Mabel Escaño, Evaristo Pichales= José Miguel García Marfa, Paco Jones = José Llamas, Pepet Poyalet = Diego Porta, Mona Lisa = Concha Montés.

"This film has one of the best comic sequences in the history of pornographic cinema, in which two girls behave as though they were in beauty parlour while making love to the same guy. Like, they're giving him a blow-job while gossiping: '...it's dreadful, Angelina's left her husband!' and other lines of that sort." (Jesús Franco, Cannes 1992).

Una de Chino

Spain 1985
Director: Jesús Franco
Cast: Juan Soler Cozar, Lina Romay, José Llamas, Ana Espejo, Jesús Franco.

An unfinished project often listed in Spanish sources as a completed film.

El Hombre que Mató a Mengele

Working titles: **Comando Mengele / Comando Infernal** / Alt.: **Gente del Rio**
Spain 1985
Director: Jesús Franco
Sc: J. Franco // **Doph**: Juan Soler // **M**: Daniel J. White
Cast: Howard Vernon (Mengele), Antonio Mayans, Rafael Cores, Juan Soler, Lina Romay, Kevin Connors, Helena Garrett, Manolo Zarzo, Carlos Isbert.

The film was started a year before Andrea Bianchi's **Commando Mengele** but has not been completed to date.

El Mirón y la Exhibicionista

Spain 1985
Director: Lulú Laverne = Lina Romay (with Franco's collaboration)
P: Fernando Vidal Campos for FERVI Films/Madrid
Sc: Jesús Franco, L. Romay // **Doph**: Juan Soler // **M**: Daniel J. White // 60 mn - Agfacolor - Wide screen.
Cast: Lulú Laverne = Lina Romay, José Miguel García Marfa, Antonio Mayans, Rossy Pussy = María Carmen G. Alonso.

"The peeping Tom and the exhibitionist" is a hardcore rarely seen outside Spain. "I shot this film with the same crew as my other X-certificate films of that date. I like this one a lot. It was Lina's idea, she wrote two pages and we created the only romantic X movie. It's a bit like a Simenon novel. It's the story of a girl on holiday who notices that someone is watching her from the other side of the street. They meet and all, but the guy doesn't do anything to her, he just looks. In the end he jerks off looking at her reflection in the mirror onto which he ejaculates. The film has a very disturbing atmosphere." (Jesús Franco, Cannes 1992)

Las Chuponas

Spain 1986
Director: Candy Coster = Lina Romay (with Franco's collaboration)
P: Fernando Vidal Campos for FERVI Films/Madrid
Sc: Jesús Franco, L. Romay // **Doph**: Joan Almirall = Juan Soler Cozar // **M**: Pablo Villa = Daniel J. White // **E**: J. Franco // 72 mn - Gevacolor - Wide screen.
Cast: Lulú Laverne = Lina Romay, Pepito Tiesez = José Llamas, Mamie Kaplan= María del Carmen Nieto, Joan Marille = José Miguel García Marfa, Tony Proculi = Antonio Mayans, Neivi Trempat = Emilio Linder.

"The suckers" is a hardcore rarely seen outside Spain.

Para las Nenas... Leche Calentita

Spain 1986
Director: Candy Coster = Lina Romay (with Franco's collaboration)
P: Fernando Vidal Campos for FERVI Films/Madrid
Sc: Jesús Franco, L. Romay // **Doph**: Joan Almirall = Juan Soler Cozar // **M**: Daniel J. White // **E**: J. Franco // 73 mn - Agfacolor - Wide screen.
Cast: Lulú Laverne = Lina Romay, Jean Morcillon = José Miguel García Marfa, Tony Proculi = Antonio Mayans, Pepito Tiesez = José Llamas, Rossy Pussy = María del Carmen G. Alonso, Pichi Palo = R.A. García.

"Warm cream... for the babes" is another hardcore rarely seen outside Spain.

El Rinoceronte Blanco

Alt. working title: **La Venganza del Rinoceronte Blanco**
Spain 1986
Director: Jesús Franco
Cast: Zoe Kaplan, José Llamas, Antonio Mayans, Lina Romay, Mabel Escaño, Antonio Rebollo, Daniel Katz.

"My film 'The white rhinoceros' is half finished. It has Daniel Katz in it, an actor who looked like a young Paul Muller." (Jesús Franco, Cannes 1992)

Las Tribulaciones de un Buda Bizco

Spain 1986
Director: Jess Franco = Jesús Franco
P. Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: J. Franco // **Doph**: Juan Soler // **M**: Daniel J. White // **E**: Arcofón studio = J. Franco & Lina Romay // colour.
Cast: Howard Vernon, Kevin Connors, Manuel Alexandre, Antonio Mayans, Barta Barry, Lina Romay.

"The tribulations of a cross-eyed Buddha" is a completed adventure film (including editing and post-synchronisation) but unreleased to date.

Sida, la Peste del Siglo XX

Working title: **Misión SIDA**
Spain 1986
Director: Clifford Brown = Jesús Franco
P: Emilio Larraga for Golden Films Internacionál S.A./Barcelona
Sc: Brian Epstein, A. L. Mariaux & J. Franco // **Doph**: Juan Soler / / **M**: Daniel J. White // **E**: Arcofón studio = J. Franco & Lina Romay // colour.
Cast: Bill Hoversten, Francoise Blanchard, Ricardo Palacios, Ikki Vargas, Lina Romay, Michel Rollin.

"Aids, the 20th Century plague" is a finished film (including editing and post synchronisation) but still unreleased to date although Eurociné announced it as **Opération SIDA**. It transposes **Shining Sex - la Fille au Sexe Brillant**'s story to America and replaces the unnamed alien contamination of the 1975 version with Aids. According to Franco, Larraga and Lesœur each have some of the negative but can't reach an agreement which would allow the film's release. This film marks the first screen appearence of Michel Rollin, Georges Rollin's son (cf **El Llanero**, 1963).
LB

Commando Mengele

Export: **Angel of Death**, Fr video: **L'Ange de la Mort**

France 1986
Director: A. Frank Drew White = Andrea Bianchi
P: Daniel Lesœur for Eurociné/Paris (**Exec p**: A. L. Mariaux = Marius Lesœur)
Sc: Gregory Freed, A. L. Mariaux = M. Lesœur, George Freeland, D. Khunne = Jesús Franco // **Doph**: Roy Fellons = Roger Fellous (**Asst** Luis Colombo, Alan Hardy) // **E**: Peter Reinhardt // **M**: Norbert Verrone // Vitfer-Color.
Cast: Christopher Mitchum (Wolfgang Von Backey), Suzanne Andrews, Fernando Rey (Ohmei Felsberg), Howard Vernon (Karl Herrmann/Dr. Josef Mengele), Dora Doll, Jack Taylor (Aaron Horner), J. C. Lerner, Shirley Knight, Anthony Parker, Marc Otting, Robert Foster = Antonio Mayans (Marc Logan), Draky Stainer.

Alternative title: USA & WG video: **Angel of Death**.

One of the worst Eurociné action efforts which may have used a Jess Franco story since its credits list "D. Khunne" as a co-script writer. Rumour has it that Franco was first planned as director.

Teleporno

Spain 1986
Director: Jesús Franco.
Cast: Lina Romay, Mabel Escaño, Jesús Franco.

An unfinished hardcore film often listed in Spanish filmographies.

Bragueta Story

Spain 1986
Director: Jesús Franco.
Cast: Lina Romay, Mabel Escaño.

"Fly Story" is another unfinished hardcore film often listed in Spanish filmographies, shot back to back with **Teleporno**.

Esclavas del Crimen

Spain 1986
Director: James Lee Johnson = Jesús Franco
P: Herminio García Calvo/Madrid
Sc: David Khunne = J. Franco // **Doph**: Juan Soler // **E**: Arcofón studio = J. Franco with Lina Romay's assistance // **M**: Pablo Villa = Daniel J. White // **Art d**: Carlos Spitzer // 90 mn - colour.
Cast: Marco Moriarty, Lina Romay, Maite Saury, Mel Rodrigo, Erik Raymond, José Llamas, Maria Gunhill, Yolanda Mobita.

In a hideout in the jungle, the daughter of a doctor famous for his crimes follows in her father's footsteps and extorts money from rich men. These men are kidnapped by a group of beautiful slaves who lure clients of elegant nightclubs into the clutches of their mistress. The members of a famous musical group are among the unlucky clients. One of the musicians, with the help of a detective friend, is going to try to find his lost mates...
No print available for review.

La Chica de los Labios Rojos

Spain/1986
Director & Sc: Jesús Franco
P: Gabriel Iglesias Martín Prod./Madrid
Cast: Lina Romay (Terry Morgan), Mabel Escaño, Jesús Franco (Professor Carame), Antonio Mayans (Al Pereira), José Llamas (Bryan Hudson), Trino Trives (Emir Kalman), Karin Dior.

Note: No credits available on the print itself, probably photographed and edited by J. Franco.

Thanks to Terry Morgan, a private detective nicknamed Red Lips, the police arrest Mathias, a diamond smuggler. In return, Terry has kept the booty that she took from Mathias, and accepted another case. The Emir Ahmed Kalmahan hires her to find his daughter Melissa who has mysteriously disappeared with the most valuable jewel of his collection, the legendary Kalmahan diamond. The Emir suspects his daughter's lover, the guitarist Bryan Hudson, of having kidnapped his daughter and stolen the diamond in order to ransom them. Terry, accompanied by a girlfriend, is going to come face to face with a number of shady personalities, including her seductive colleague, Al Pereira, in the course of fulfilling her assignment...

Left out of the Spanish production annual for that year, "The red lipped girl" is a real mixture of Franco's thriller world. He gathers together some of his favourite characters and transforms them; the "Red Lips" is no longer a female detective duo (cf **Labios Rojos**, 1960), they are replaced by a single detective, a cross between a female Perry Mason and Arsène Lupin, and Al Pereira, though he tells the story in voice-over, becomes a secondary figure. Franco reveals his favourite sources of inspiration after De Sade and Edgar Allan Poe : Erle Stanley Gardner, Peter Cheyney and Maurice Leblanc!
The film is pleasantly knitted together by a score that is part-jazz, part-oriental (part of the action supposed to happen in North Africa). In so far as the production goes, we're in a complete fog because the credits only feature three names, none of which belongs to a technician. The video cassette I saw shows many marks on the print, which leads me to believe that it was mastered from the cutting copy. It's the only film that Franco shot for producer Gabriel Iglesias Martín, who also directed a humorous werewolf movie written by Antonio Mayans, **Don Cipote de la Mangua** (1983).
LB

Phollastia

Spain 1987
Director: Betty Carter = Jesús Franco with Lina Romay's assistance
P: Phalos Films/Madrid
Sc: L. L. Laverne = Lina Romay, Chuck Evans = J. Franco // **Doph**: Terry de Corsia = J. Franco // **M**: Daniel J. White // **E**: J. Franco // 80 mn - Agfacolor - Wide screen.
Cast: Jean Collins = Lina Romay (Barbara), Melania Robson = M. Fernández Moreno, Bruce Leduc = A. Bartos Velasco, Morgan Chidrun = José Miguel García María, Rex Robinson = C. González Ordi, Traci King = Elisa Mateo, John Olms = R. Saez Montoro, Carlos Quiroga.

Alternative title: Fr video: **Fellations Sauvages**.

Note: Shot in Benidorm, Alicante (Spain). Released on video in France by Fil à Films.

The Carringtons are on the verge of breaking up: Blake, the husband, is no longer able to stand the amount of money his wife Kristy spends at the beauty parlour; their daughter Falon makes love in secret and hides her lover in a wardrobe; their homosexual son Alan is vamped by Dorothy the maid and, to cap it all, Blake's ex-wife throws a cat among the pigeons when she demands money and property. But everything will turn out alright, in an orgy of pleasure and drugs... •



Lina Romay in **Downtown** (1975)



Dyanne Thorne (left) and Lina Romay in **Greta-Haus Ohne Männer** (1977)



…ax and Zen: **Das Frauenhaus** (197…



Soledad Miranda in **Der Teufel Kam aus Akasava** (1970)



The beast in heat: Luis Barboo (left), Béatrice Savon and Fernando Bilbao in **La Maldición de Frankenstein** (1972)



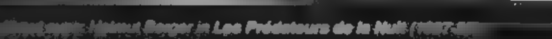
Howard Vernon and Anne Libert (middle) in **La Maldición de Frankenstein** (1972)

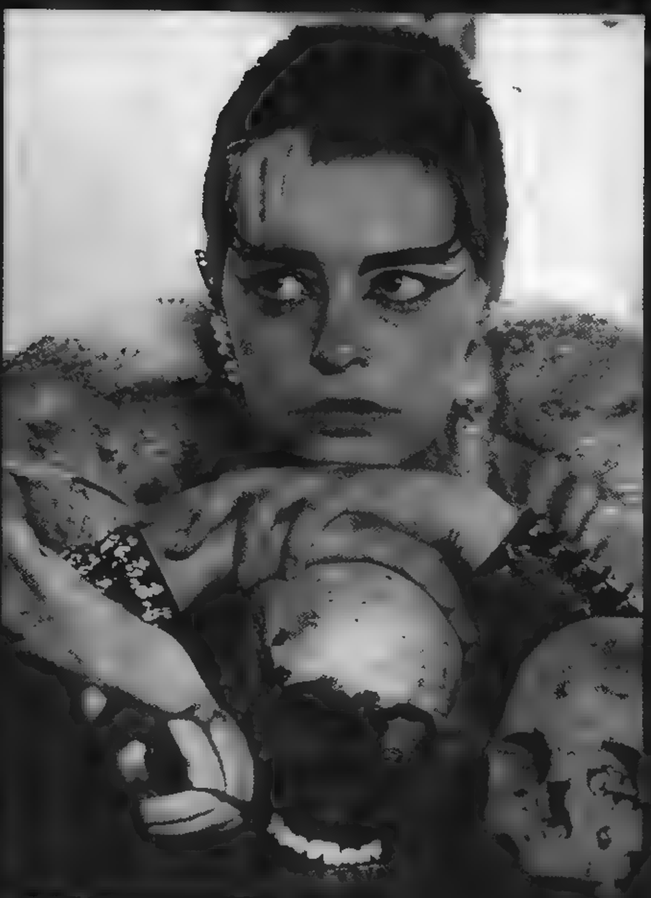


Lina Romay poses for a promo shot for **Célestine, Bonne à Tout Faire** (1974

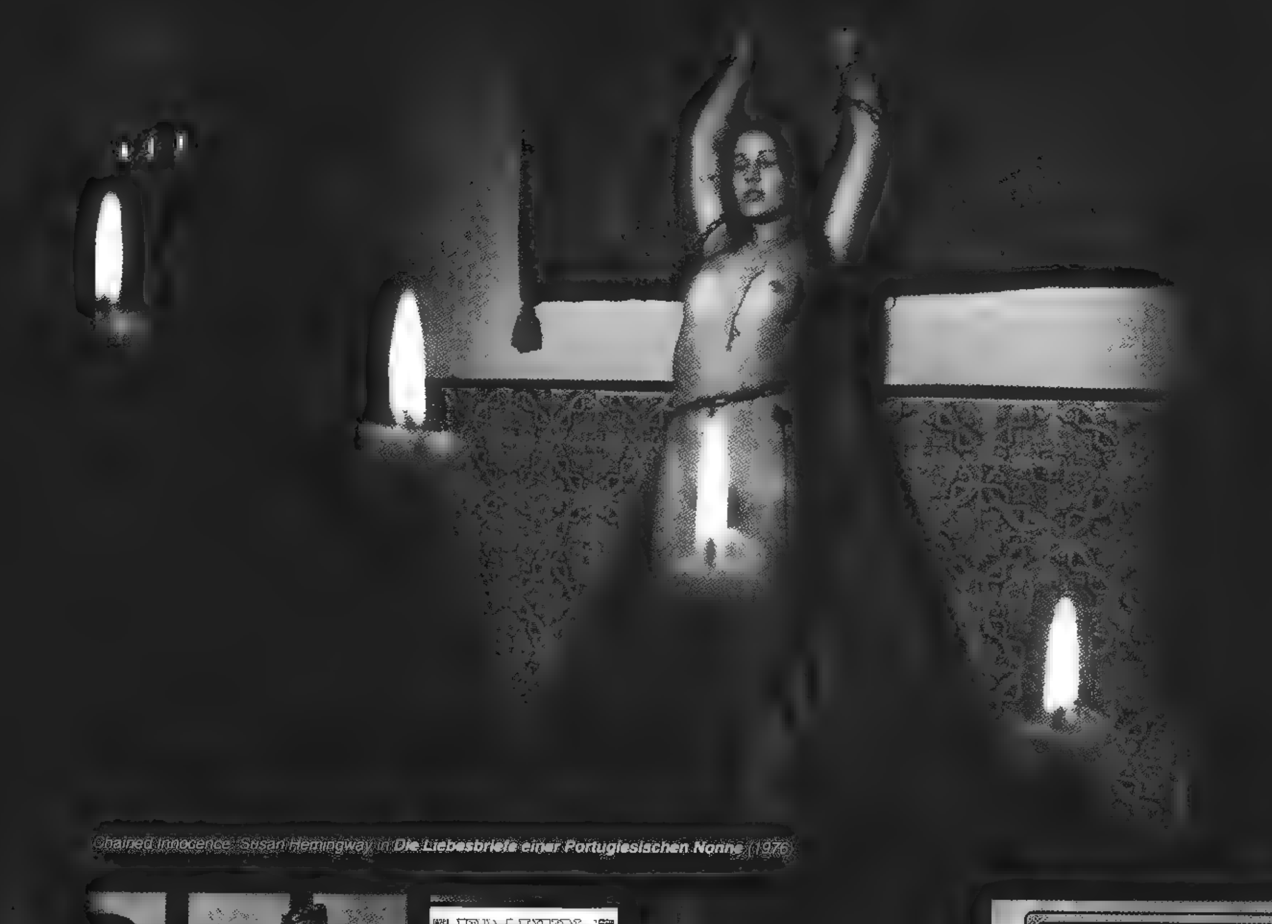
Anne Libert as Melissa, the Bird-Woman in **La Maldición de Frankenstein** (1972)




Helmut Berger in Les Prédateurs de la Nuit


Downtown Heat


Jess Franco in **El Misterio del Castillo Rojo** (1972)



Chained Innocence: Susan Hemingway in **Die Liebesbriefe einer Portugiesischen Nonne** (1976)




Lina Romay in **Frauengefängnis** (1975)



Ada Tauler (left), Vicky Adams and Karine Gambier in
Ruf der Blonden Göttin (1977)





(Left) Karine Gambier (left), Susan Hemingway and partners in
Frauen für Zellenblock 9 (1977)

Britt Nichols in **Drácula Contra Frankenstein** (1971)



Britt Nichols and Anne Libert in **La Fille de Dracula** (1972)

(Right) Surprise: Lina Romay in **Lorna, l'Exorciste** (1974)





Soledad Miranda poses for a promo shot for **Vampyros Lesbos** (1970)



Soledad Miranda and Heidrun Kussin in the stunning opening scene from **Vampyros Lesbos** (1970)



Soledad Miranda in **Sie Tötete in Ekstase** (1970)



Jungfrauen-Report (1971)



Massacre time: Klaus Kinski and Lina Romay in **Jack the Ripper** (1976)



The Ripper at work: **Jack the Ripper** (1976)



Die Säge des Todes (1980)



ORGIA DE NINFOMANAS

Ursulla Buchfellner in **Die Nackten Superhexen vom Rio Amore** (1980)

(Left) **Sadomania-Hölle der Lust** (1980)

*...s showtime: Janine Reynaud (middle) and partners in **Necronomicon-Geträumte Sünden** (1967)*





*Mirror, mirror... Soledad Miranda in **Eugenie** (1970)*



*Maria Rohm in **Die Jungfrau und die Peitsche** (1969)*

As can be see from the pseudonyms used by the cast, this film is a parody of the **Dynasty** television series. Unfortunately, the film is heavy on sex and light on humour, in other words the story is a feeble pretext for an almost uninterrupted series of sexual encounters. In line with present mores, the act is shown in "clinical" close-ups of reddened or purplish genitalia which fall just short of the nauseous, particularly in the shots using kaleidoscopic effects.
LB

Falo Crest

Spain 1987
Director: Lennie Hayden = Lina Romay & Jesús Franco
P: Phalos Films/Madrid
Sc: L. Hayden, Lowel Richmond = L. Romay, J. Franco // **Doph:** Terry de Corsia = J. Franco // **M:** Daniel J. White // **E:** Rosa María Almirall = L. Romay // 80 mn - Agfacolor - Wide screen.
Cast: Jane Morgan = Lina Romay, Gina Corrington, André White, Brenda Haven = Elisa Mateo, John First = C. González Ordi, Mel Power = A. Bartós Velasco, Linda Ewing = M. Fernández Moreno, Sado Summers = José Miguel García María, Carlos Quiroga.

Alternative title: Fr: **Caprices Sados pour Salopes du Plaisir**.

Note: Shot in Benidorm, Alicante (Spain).

Angela Channing summons her progeny and their nearest and dearest to her property at "Phallo Crest" for an important family gathering. They include Chase and his wife Maggie, Richard and his secretary, Melissa and her husband, and Julie, who has been let out of prison for the occasion after passing a test set by the sadistic warden. During the evening, Angela boasts of the aphrodisiac properties of the vinyard she runs, and tells the story of how 'Old Channing' won the land from the Carringtons after a memorable competition held at the local cat-house. Angela has inherited the secret of the oranges that taste of sex that grow on her property, and has concocted an aphrodisiac liqueur that she intends to market if her legatees agree. She lets them sample the precious liquid and, during the multiple orgy that inevitably ensues, she gets each member to sign their indispensible agreement.

The Autumn Years 1987-Today

Esa Cosa con Plumas

Spain 1987
Director: Oscar Ladoire
P León Films & Pedro P. Rosado P.C
Sc: Azucena Rodriguez, Oscar Ladoire & Francesco Villar // **Doph:** José G Galisteo // **M.** José Manuel Pagan // 94 mn - Eastmancolor - Wide Screen.
Cast Oscar Ladoire, Maureen Herrero, José María Monzon, Eulalia Ramón, Mry Paz Pondal, Ramón Asturias, Pedro Beltran, Jesus Franco.

A comedy in which Franco had a small part and met Oscar Ladoire, whom he would choose for the starring part in **Downtown Heat**.

Biba la Banda

Spain 1987
Director Ricardo López Nuño = Ricardo Palacios
P: Jesús Franco for Casablanca Films/Madrid
Sc. R. L. Nuño = Ricardo Palacios // **Doph:** Domingo Solano // **E:** David Raposo // **M:** Miguel Asins Arbo // 96 mn - colour.
Cast Alfredo Landa, Oscar Ladoire, Fiorella Faltoyano, José Sancho, Mario Pardo, Manuel Alexandre, Miguel Ayones, Florinda Chico, Antonio Ferrandis.

A comedy set during the 1938 Spanish Civil War produced by Franco and directed by actor-collaborator Ricardo Palacios, famous for his numerous portraits of Mexican bandits in Spanish Westerns. He first worked with Franco in 1966 on **Attack of the Robots**, and directed his first film, an erotic film starring Lina Romay, **Mi Conejo es el Mejor**, in 1982.
LB



*Spanish poster for **Biba la Banda**.*

Dark Mission (Operación Cocaina)

Working titles: **Flowers of Evil / The Heroin Deal** / Export: **Colombian Connection**
Spain/France/Portugal 1987
Director: Jess Franco = Jesús Franco
P: Siodmak P. C. S.A./Madrid, Eurociné/Paris (**Exec p:** Marius Lesœur, Tako Pezonaga)
Sc. H. L. Rostaine, David Khunne = J. Franco/WG = A L Manaux & Georges Freedland // **Doph:** Roger Fellous // **E** Rosa María Almirall = Lina Romay // **M:** Pablo Villa = Daniel J. White/Fr = Louis Albonado // **Art d** M Freedland // **Asst d** Ilona Kunesova // **Sp ef:** Tom Annouk // **Script:** Carmen Carrión // 90 mn - colour - Panavision, Dolby Stereo.
Cast Christopher Mitchum (Derek Timothy Carpenter, aka "Dick"), Cristina Higueras, Christopher Lee (Luis Morel), Alicia Moro, Daniel Katz, Richard Harrison (Head of the CIA), Brigitte Lahaie = Brigitte

Van Meerhaegue, Antonio Mayans, Henri Lambert, José Miguel García Marfa, Frank Desmet = Francois Desmet, Trino Trives.

Alternative title: WG video: **Dark Mission**.

Note: Unreleased theatrically to date in France. Released on video in Italy by Playtime, in Germany by VPS.

CIA agent Carpenter is sent to Lima, Peru, to search for a dangerous criminal, Luis Morel, once one of Castro's most important men. he is now dabbling in drugs in order to harm the capitalists, regardless of the children killed by his poisonous goods.
Carpenter, who has unknowingly made friends with Morel's daughter, Linda, is attacked in his hotel by a group of activists who want to get rid of Morel. The group is led by the revengeful former wife of a dead agent-buddy of Carpenter's, who believes her husband was double crossed.
Unfortunately, Carpenter falls in love with Linda, and the fact that she's Morel's daughter doesn't help. He tells her about her father; but she doesn't believe a word of it. Then she confronts Morel and he admits to his drug dealing. There is also a South American criminal whose wife was killed during one of Morel's drug deals...

This is another Eurociné blockbuster from Franco, and may be the best of the lot: for once, it's a reasonably well produced, fast-moving, nonsensical spy movie full of clichés and fun. Although several of the more melodramatic elements look decidedly old-hat, the film keeps its tongue firmly in cheek and this makes even totally irredeemable episodes somehow fall into place : there is an unbelievable scene, when Carpenter is led through a Dr. Ramoz' drug clinic—who gives a highly overdone lecture on the dangers of drug abuse—and gets to see some of the more disturbing examples of drug-addiction... alas the sequence is merely high camp.



The script is so over the top that it just doesn't matter if several elements seem out of step with the rest of the movie—the serious and the downright silly blend into a cohesive whole. There's absolutely no way to take the character of the cynical, hard-boiled, womanizing CIA agent seriously nor is he meant to be. Chris Mitchum does his best at trying to imitate his father and gives such a convincingly macho performance as to be perfect in the part. Christopher Lee is not particularly good here, but his personality alone makes his character interesting. He even has an awkward dancing sequence. And Brigitte Lahaie has a memorable crying fit—according to the German magazine *Splatting Image* (n° 11), this was to thank Franco for casting her in his next feature, **Faceless**.
Despite the bigger than usual budget, it has no really interesting moments, but it delivers its goods in the spirit of the European James Bond imitations of the sixties.
CK

Les Prédateurs de la Nuit

Export: **Faceless**
France 1987-88
Director: Jess Franco = Jesús Franco
P: René Château Prod /Paris (**P mgr**: Nicole Boissene)
Sc: Fred Castle = René Château & J. Franco (adapted by Pierre Ripert, Jean Mazarin & Michel Lebrun) // **Doph**: Maurice Fellous / / **M**: Romano Musumarra (Ed Prod. Georges Mary)// **E**: Christine Pansu // **Art d**. Yann Arlaud // **Ma**: Eric Pierre, Soraya Boulay // **Sp ef**: Jacques Gastineau // **Hair**: Martial Corneville // 97 mn - Fujicolor.
Cast. Helmut Berger (Dr. Frank Flamand), Brigitte Lahaie = Brigitte Van Meerhaegue (Nathalie), Telly Savalas (Terry Hallen), Christopher Mitchum (Sam Morgan), Stephane Audran (Mrs Sherman), Tilda Thamar (Mrs François), Caroline Munro (Barbara Hallen), Christiane Jean (Ingrid Flamand), Anton Diffring (Dr Karl-Heinz Moser), Florence Guérin, Howard Vernon (Dr E Orloff), Daniel Grimm (Bryan Wallace), Amélie Chevalier (Melissa), Lina Romay (Mrs Orloff), Gérard Zalcberg (Gordon), Henri Poirier (inspector Legros), Laure Sabardin (the clinic receptionist), Marcel Philippot, Tony Awak (Doudou), Doris Thomas (the opera singer), Mony d'Almen (the baroness), Daniel Beretta (the male prostitute).

Alternative titles. It video **I Predatori della Notte** (print = **I Violentatori della Notte**) // Sp: **Los Depredadores de la Noche**.

Note: Shot in Paris. Released on video in France by René Château Vidéo, in Holland by Luminar, on CDV in Japan by Laserlink Int.

Doctor Frank Flamand is the best surgeon in Paris. With his assistant, Nathalie, he has helped many women to regain their beauty, but there is nothing he can do to help his beloved sister, Ingrid. She needs a complete skin graft. Barbara Hallen, an American billionaire's daughter, has disappeared during a photo session in Paris. No one knows what has happened. Three headless female corpses have been found in the suburbs in the space of two months. Are these incidents related? That is what private eye Sam Morgan, engaged by Terry, Barbara's father, will have to resolve...

This is Franco's updating of his own **Gritos en la Noche** (1961), itself sort of a remake of Georges Franju's marvellous surgical poem of a movie **Les Yeux sans Visage** (1959). Abandoning all traces of poetry,Franco opts for a straightforward "gross" approach, which might be too much for viewers who are the least bit sensitive: we are treated to the sight of hands being lopped off, heads being puncturated by a power-drill or cut off with a chainsaw. Franco tops Franju by having not one, but two incredibly bloody surgery scenes, in the second of which ex-Nazi doctor Anton Diffring has the poor taste to confront a helpless victim with her own face shortly after it has

More Lina Romay than ever: **Sangre en Mis Zapatos** (1983).



Howard Vernon in **Viaje a Bangkok Ataúd Incluido** (1985).

Les Prédateurs de la Nuit (1987-88)



Downtown Heat (1990)

been "removed"! The grisly proceedings are somewhat relieved by a very strange sense of humor: thus, lovely Brigitte Lahaie prepares a patient/delinquent for her demise by saying tactlessly: "I believe in reincarnation, don't you?"
There's some fashionable S/M sex thrown in for good (or bad) measure, quite similar to softcore movies of the period. This is made possible by the fact that disfigured Ingrid has developed a taste for sadistic frolickings, something Franju's Edith Scob surely wouldn't have even thought of! Doctor Flamand (well-played by Helmut Berger, who is a strange choice for this role, but acquits himself honorably) also pays his debt to Krafft-Ebing: he loves to watch his sister's exploits on short-circuit TV. The sex is pretty forgettable. **Gritos**' Morpho has been replaced by a weird servant with no eyebrows named Gordon, who does the kidnapping and delights in raping the female patients now and then. On the side, he has beautiful Brigitte Lahaie, who has a good role here as Flamand's female assistant: she's in love with him, but she also gets a kick or two out of the depraved goings-on. Also remarkable is Chris Mitchum's latest attempt to look like his father's son; his smart private eye even gets beaten up by a very muscular fag, which certainly earns a point for originality. As a whole, it's good to see Franco back in horror action again. Where the movie falls short is on the atmosphere level. It's simple-minded, well-done fun for the whole family, to be appreciated for its entertainment value alone. Watch out for memorable cameos by Howard Vernon as Dr. Orloff (he dubs himself), Lina Romay, and former Franco collaborator Doris Thomas as a demented Valkyrie.
CK



*French booklet from **Les Prédateurs de la Nuit**.*

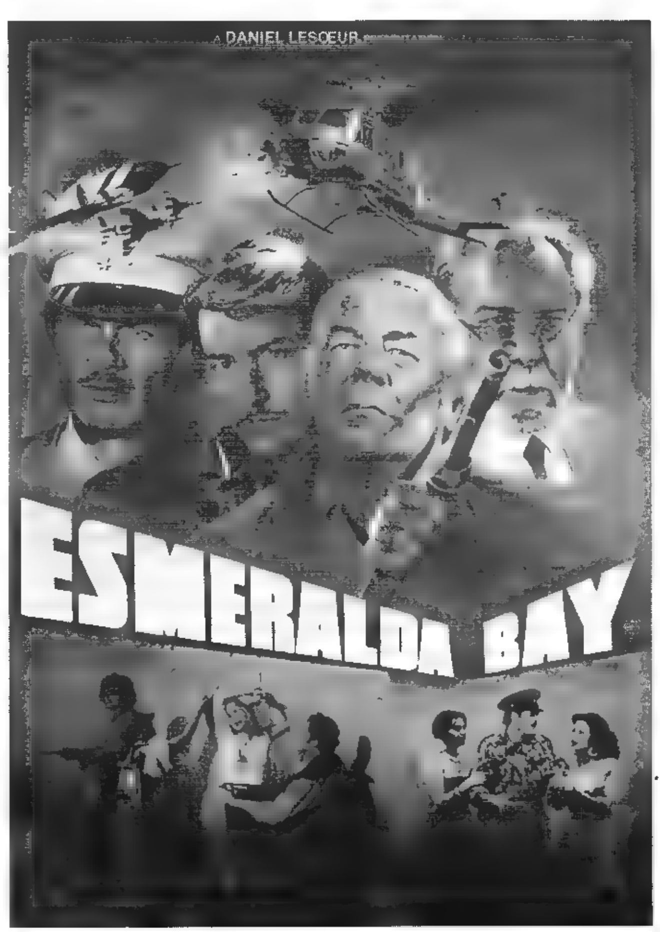
La Bahia Esmeralda (Sp) / Esmeralda Bay (Fr)

France/Spain 1989
Director: Jess Franco = Jesús Franco
P: Marius Lesœur for Eurociné/Paris, and Enrique Cerezo for Lluria Films (**Exec p**: Tony Jover, Daniel Lesœur)
Sc: A. L. Mariaux = Marius Lesœur, J. Franco, H. L. Rostaine // **Doph**: Henry Frogers // **M**: Luis Enriquez Bacalov (songs by Maxine Nightingale), songs: *My Heart Knows* by A. Ferel music by Captain Click, *Hard so Hard* by F. Astain, J. Jampol and R. Zanelli, *Stay* by Y. Jomes and M. Rosemond // **E**: J. Franco & Lina Romay // **Asst d**: A. L. Mariaux // **Sp ef**: Félix R. de Sepulvedaca // **Script**: Ilona Kunesova // 90 mn - Agfacolor - Wide screen, Ultrastereo.
Cast: Robert Forster (Rebel leader), George Kennedy (Mr. Wilson Kalman), Fernando Rey (President Ramos), Ramon Sheen (Andrés), Silvia Tortosa Davis (Linda Wilson), Harrison Grimm = Daniel Grimm (Antonio, Mr Wilson's secretary), Terri Vallee (Anita Wilson), Craig Hill (Jonathan Perry), Jean-Pierre Delamour (US Navy Captain), Brett Halsey (Col. Madeiro), Lina Romay, Antonio Mayans (the rebels' priest), Karin Weill, Piper, Daniel Katz, Edgardo Hernan, Emilio Lisbona, David Fulton, Robert Long, Jesús Franco (the Sirena captain).

Alternative title: WG video: **Esmeralda Bay**.

Note: Shot in Barcelona and Tarragona (Spain).

Like many other Central American republics, Puerto Santo is threatened by civil war. Its president Ramos is weak and powerless, the real ruler being the ruthless and corrupt Colonel Madero. The guerilla rebels are supplied with weapons by Wilson, one of Puerto Santo's richest man. Wilson's wife, Linda, is Colonel Madero's mistress. She knows all about her husband's arms shipments and betrays them to her lover. Wilson's daughter, Ana, is in love with a guerilla leader, Andrés, and suspects her stepmother of being the traitor. With the complicity of her father, Ana is going to unmask her and set a trap for the regular troups in Esmeralda Bay...



*French sales brochure for **La Bahia Esmeralda**.*

La Chute des Aigles

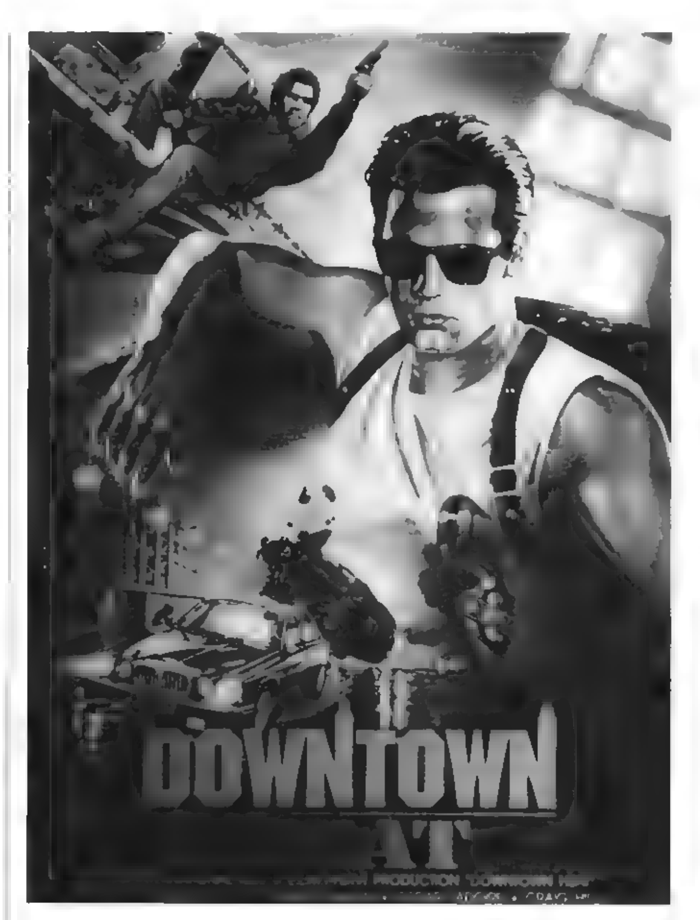
Working titles: **War Song / War Zone / Lili, Fille à Soldats / Lili, une Chanson pour Berlin / Fall of the Eagles**
France 1990
Director: Jess Franco = Jesús Franco
P: Daniel Lesœur for Eurocine/Paris (**Exec p**: Marius Lesœur, **Asst p**: Ilona Kunesova, **P mgr**: Dan Simon)
Sc: A. M. Frank= Marius Lesœur & David Khunne = J. Franco (adapted by George Freedland & J. Franco) // **Doph**: Jean Jacques Bouhon // **E**: James P. Johnson = J. Franco (**Asst**: John Heigh) // **M**: Daniel J. White // **Asst d**: Dolph Quellin, Nathalie Baehrel // **Art d**: William Lighty // **St**: Didier Burgaux // colour & B-W.
Cast: Christopher Lee (Walter Strauss), Ramon Sheen (Karl Holbach), Mark Hamill (Peter Froelich), Alexandra Erlich (Lillian "Lilli" Strauss), Harrison Grimm = Daniel Grimm (Captain Anton), Carole Keeper (Johanna Menz), Craig Hill (Major Holbach), Teresa Gimpera (Lena), Terri Vallee (Rosa), Carlos Quiroga (Dimitri), Laurence Lamaire (Ingrid), Robert Ground (Gestapo Chief), Antonio Mayans (Hans Gruningen), Jack Potin (Rudy), Steph Angelier (Otto Hemming), Peter Cheremetieff (Desert officer), Yann Deschelles (American soldier), Christine Ronsin (Nurse), Daniel J. White (a pianist).

Alternative title: Sp video: **Una Canción para Berlin**.

Note: Released on video in Spain. Stockshots of Alfredo Rizzo's **I Giardini del Diavolo** (Italy, 1971) used in the desert battle sequences.

Berlin 1939. Lilli is the daughter of Walter Strauss, a prosperous banker held in high esteem by the upper circles of the Third Reich. Peter Fröhlich, a strict upholder of Nazism, is deeply in love with her but her heart belongs to Karl Holbach who has a different set of political opinions. When war is declared both Peter and Karl have to join the army. Lilli, who also wants to do her part for the war effort, entertains high-ranking officers as a nightclub singer. When she learns that Peter has been wounded and is near death, she rushes to his side and promises to fulfill his greatest wish and marry him. But what will become of her love for Karl, and is her father able to bear to witness the bombing of his beloved Berlin?

This unnecessary attempt at "serious" drama is one of the most disappointing films in Franco's career. It not only underlines the progressive death of the European B war-film market but also Franco's long-lasting disorientation and inability to adapt himself to changing tastes. Who could possibly want (and more importantly, from Eurociné's point of view : pay good money!) to see a Z standard WW II drama, with stock footage of tanks from an old Italian movie. It's quite obvious that Franco had neither the experience nor the interest in this type of film and setting aside all his talent, originality and style, just concentrated on common clichés and his concept of what this kind of film should look like. The cast tries its best to come up with something dramatic and moving, but fails to deliver more than superficial soap opera acting. Compared to Franco's earlier works for Eurociné, "dull" is the only word that comes to mind in assessing this film. It appears that Franco nevertheless attempted to make a quality production, and a new post-synchronisation system was tested alas, with disastrous results, for the film is entirely out of sync. Rumour has it that Franco quarreled bitterly with Eurociné about it, and, abandonning the post-production of his film to his long suffering French collaborators, returned to Spain to work on **Downtown Heat**, his last film to date.
ra



French sales brochure for ***La Punta de las Viboras.***

La Punta de las Viboras (Sp)

Export title: **Downtown Heat/Vipers**
Spain/France 1990
Director: Jess Franco = Jesús Franco
P: Eric Lardy & J. Franco for E. L. M. T./Paris - Fervi/Madrid (**Exec p**: Antonio Mayans)
Sc: J. Franco, Michael Katims, based on the story *Downtown* by J. Franco // **Doph**: Nat Abensour // **E**: Rosa María Almirall = Lina Romay, Nathalie Baehrel // **M**: Daniel J. White // **Asst d**: N. Baehrel, Charlie Chaplin // **Art d**: Daniel Kate // **Ma**: Manu Moreno, Elsa Bonnet // **Sp ef**: Lons Omedes // colour.
Cast: Mike Connors (Steve), Josephine Chaplin (Maria Mendoza), Oscar Ladoire (Al Romero), Craig Hill (Don Tomás Radeck), Philippe Lemaire (Captain Bodal), Lina Romay (Melissa), Robert Long, Peggy Ann Down, Steve Parkman, Ann Novak, David Fulton, Noel Samson, Antonio Mayans (Carlos Rivas), Victor Israel (Jeff), Daniel Katz (Flores Fuentes), Mir Ferry.

Note: Shot in Vilanovai Lageltru (Barcelona/Spain). Worldsales by Atlas International/Munich.

A South American country in the present day. While on duty, officers Al Romero and Carlos Rivas try to arrest some drug dealers. Unfortunately, Carlos is killed and one of the hoodlums, Flores Fuentes, escapes in a Jaguar car. Al tries to follow him, but orders from Captain Bodal force him to come back. The Jaguar belongs to the Columbain ambassador, Don Tomás Radeck, who is a Mafia drug dealer. He enjoys almost complete immunity since he has corrupted many government officials, including Captain Bodal.
Al is furious at not being able to avenge his partner's death. He meets Paul Bowles, an American Jazz pianist, who comes to report his wife's disappearance. Later, Paul confides to Al that his wife had been very moody lately and was hooked on drugs

supplied by a girl named Melissa. Al, with the help of Paul and Maria Mendoza, Carlos Rivas' girlfriend, decides to attack Radeck's organisation. They are joined by Steve, an FBI agent, who wants to extradite Radeck and have him tried by an American court. Together they organize the kidnapping of Radeck's daughter, Lupita, in order to blackmail the Mafia boss...

"Viper's Point" has nothing to do with the 1975 **Downtown**. Al Pereira, Franco's favourite detective, is here renamed Romero. Unreleased because of a legal dispute between Franco and Eurociné, it is indicative of Franco's bitterness towards the industry and the work he did in order to survive. Apart from the music (familiar Daniel J. White/Jesús Franco themes mixed with Free Jazz melodies), nothing here has the distinctive Franco touch: there is no humour and not a single drop of sex. The film looks like an expanded version of a **Miami Vice** episode. Although the budget was substantial enough to include car chases, helicopter pursuits and resurrect Mike "Mannix" Connors on the big screen, it was still too small to compete with American productions of this type. Also, there is too little action and far too much dialogue for the film to succeed in the Action genre stakes. It looks like one of those countless European made-for-TV films, not bad, not good, just bland. The reasons which forced our *auteur* to leave out his characteristic obsessions and style were probably financial. and, since it didn't make any money, it also explains why Franco hasn't made any more films...
LB

Don Quijote

Spain 1957-1992
Director: Orson Welles
P: Patxi Irigoyen for El Silencio Producción
Sc: Orson Welles based on the novel by Cervantes (dialogue & adaptation by Javier Mina and Jesús Franco) // **Doph**: José García Galisteo, Juan Manuel de la Chica, Edmond Richard, Jack Draper, Ricardo Navarrete, Manuel Mateos, Giorgio Tonti // **M**: Daniel J. White // **E**: J. Franco (**Asst**: Rosa María Almirall = Lina Romay and Fatima Michalczik) // 116 mn - B&W.

Cast: Francisco Reiguera (Don Quijote), Akim Tamiroff (Sancho Panza), Orson Welles (himself).

Orson Welles' American films are very well known, but his many unfinished projects are yet to be seen, and will inevitably be put into some sort of order by someone other than himself. One has to take this fact into account when watching **Don Quijote**, which purists are criticizing and calling a "betrayal". "One should remember that the film was shot over some twenty years, Franco explained at the press conference for its first showing in Cannes. The original project was for a television series about Don Quijote's adventures. After he began shooting, Orson realized it was going to be much more than a mere tv adventure series... and for years no one was allowed to see a single frame. The footage we used for the restoration, over 5000 metres of film, included some sections that Orson himself had edited, in which the structure of the film was already apparent."
The final result is a mixture of documentary and fiction with large doses of humour. Thanks to Franco's editing and dubbing, Orson Welles demonstrates his fascination with Spain through the ironic misadventures of a mad old man confronted with the development of a country trapped between religion and the growing modernism of the nineteen-sixties. Although we find none of the esthetic mastery of **Citizen Kane** (some parts are very damaged, and very washed out sections are cut together with perfectly contrasted material), Welles' humour and perspicacity shine through. **Don Quijote** leads one to review one's preconceptions about both his own and Franco's work, and if a number of people don't immediately recognize the hand of Orson Welles, it is perfectly understandable : this is a hidden side of Welles, and Franco admits that this is one of a number of possible versions, since Welles himself had not come to a decision about the final form of the film. This film is a dual documantary, one a subtext on Welles the "do it yourself" film maker that Franco knew, the other on Welles' vision of Spain. After an absence of nearly two years, Franco proves that he is still active, though this doesn't mean he eclipses Welles' work.
In one scene Francisco Reiguera (Don Quijote), locked in a carriage by the producers of the film inside the film, says to Akim Tamiroff (Sancho Panza) "How can you fight the dream merchants? You're only a armour bearer". If one stretches the point, one could say Franco is alluding to his own career and explaining his own inactivity. Unable to fight the big distribution companies and the majors, there is no longer a circuit for "little" independent films other than television or video in Europe. Our favorite "armour bearer" proves with this restoration that he has more than one trick up his sleeve, and will perhaps surprise us yet again once he has gotten over his little misadventure with Eurociné...



*The black stare. Soledad Miranda in **Der Teufel Kam aus Akasava** (1970).*

· The Black Stare of Soledad Miranda ·

© 1992 Tim Lucas

I am loathe to memorialize actors in print. Because they exist on film, they will live forever as well as most of us ever knew them. The fact that they are no longer making films means only that we, who love them, must set about exploring the depths of what we have been given, rather that the length of what is yet to come. But having just seen Soledad Miranda in Franco's **Eugénie De Sade** (1970) for the first time, I am reminded of what a singular and truly irreplaceable personality she was—and reminded, furthermore, that twenty years have now passed since her tragic death in an automobile accident at the age of 27.

Born July 9, 1943 in Seville, Spain, she was christened Soledad Redon Bueno (the name curiously translates as "good solitude") by Portuguese parents. Soledad entered show business at the age of 8, performing song and dance numbers in San Fernando talent contests. At 16, she made her film debut as a ballerina in José Maria Elorrieta's **La Bella Mimi** ("The Beautiful Mimi", 1960). It has been widely reported that Soledad also made an early film appearance in **Mariquita, la Reina del Tabarín** (1961), an early Jesús Franco vehicle for singer/dancer Mikaela Wood.

After **La Bella Mimi**, Soledad spent the next several years—the bulk of her professional life—moving to the foreground in uninspired "pepla" (Carlo Campogalliani's **The Mighty Ursus**,



*Fred Williams and Soledad Miranda in **Der Teufel kam aus Akasava** (1970)*

*Behind the scenes. Soledad Miranda is being prepared for the final scenes of **Vampyros Lesbos** (1970).*



Vampyros Lesbos (1970)

1961), Spaghetti Westerns (Franco Giraldi's **Sugar Colt**, 1966), horror programmers (**The Sound of Horror**, 1966) and the occasional *producción internacionál* (**Cannons for Cordoba**, 1967, and **100 Rifles**, 1968). Only her two films for American expatriate producer Sidney Pink—**The Castilian** (1963; directed by Javier Seto), and **Pyro** (**Fuego**, also 1963; directed by Julio Coll)—gave Soledad the opportunity to truly shine. In **The Castilian**, she appears briefly as one of a dozen young women who strip and bathe in a public stream to distract invading troops from the surprise military rebuttal of their men folk. **Pyro**, an underrated Spanish horror film with a remarkably mature screenplay, featured her as the daughter of a carnival worker, a waif-like innocent who adopts lost dogs and runs after them in the rain; it's the kind of touching role Chaplin used to write for women, and she's marvelous in it. Alas, good and steady work did not pay off in stardom.

"She had a rather unfortunate and difficult life, which began with flamenco dancing and lead to small roles in films," Jess Franco told Alain Petit in 1974. "It is very difficult for actors in Spain to achieve any kind of recognition. She eventually gave up and married a Portuguese racing driver—a very nice fellow, by the way—and they had a child. She retired for awhile into her own private life but, in the end, she couldn't resist returning to the cinema."

Soledad Miranda returned to films in Franco's **Count Dracula** (**El Conde Drácula**, 1969), in the pivotal role of Mina. A troubled production, the film did not live up to expectations but it provided a comeback of dark luminosity for Soledad. Between takes of the scene in which Dracula seduces Mina and bites her throat, Christopher Lee confessed to his director: "I've played this scene many times, but this woman is giving me something no other actress ever has."

A more impressive record of Soledad's performance—and the only filmic record of the person she was off screen—exists in Pedro Portabella's **Vampir** (**Cuadecuc**, 1970), an *avant-garde* documentary about the filming of **Count Dracula**. In one of the film's most magical moments, Portabella captures the filming of Mina's staking, including the precious preparatory moments of Soledad applying her own stage makeup and Jack Taylor (who played the role of Quincy Morris) gathering her up in his arms, like a gallant bridegroom, and placing her inside her casket.



*The director and his star. Jess Franco and Soledad Miranda during the shooting of **Vampyros Lesbos** (1970)*



Der Teufel Kam aus Akasava (1970)

C'mon Baby light my fire. Franco and Soledad Miranda on the set of ***Vampyros Lesbos*** *(1970).*

"When she began working in my films, it was like watching her undergo a transformation," Franco recalled. "She told me it was the first time in her life she felt so fulfilled." The actress also underwent an almost physical transformation; Sidney Pink's autobiography *So You Want To Make Movies* (Pineapple Press, 1990) includes a photograph of his 16 year-old "discovery," standing next to Cesar Romero during the time of filming **The Castilian**; the healthy, dimpled, blonde starlet in no way resembles the pale, haunted, brunette icon of Franco's work. Even the Soledad of **Count Dracula**, a petite but otherwise healthy-looking girl, is not the Soledad of the films made the following year. After **Count Dracula**, Franco made a deal to film three erotic thrillers in Liechtenstein and offered Soledad star-billing in each. She had not worked in erotic films before, but trusted Franco implicitly. Concerned about maintaining her family's privacy, Soledad agreed to appear in these films under the condition that she could use a *nom d'écran*, and that her known professional name would appear only on heavily censored Spanish prints. Franco agreed, concocting a new identity for his superstar by combining two ostentatious names from the annals of epic film-making and best-selling fiction. Thanks to the producer of **The Thief of Bagdad** and the author of such popular sleaze as **Valley of the Dolls** and **The Love Machine**, "Susann Korda" was born. The pseudonym was never "Susan", as is given in most filmographies.

It is impossible to chronologize the three Liechtenstein productions—**Les Cauchemars Naissent la Nuit, Sex Charade** and **Eugénie De Sade**—but there is also little need; Franco worked in his accustomed way, shooting footage for all three movies simultaneously. While **Les Cauchemars** and **Sex Charade** remain unavailable, **Eugénie De Sade** had finally surfaced (in somewhat splicy shape) on French video; this deliciously disturbing item takes the actress, so convincing as Stoker's classical victim, and transforms her into a truly modern Sadist. It may be her definitive work.

Soledad plays Eugénie, the young daughter of Albert de Franval (Paul Muller), an acclaimed psychologist who,



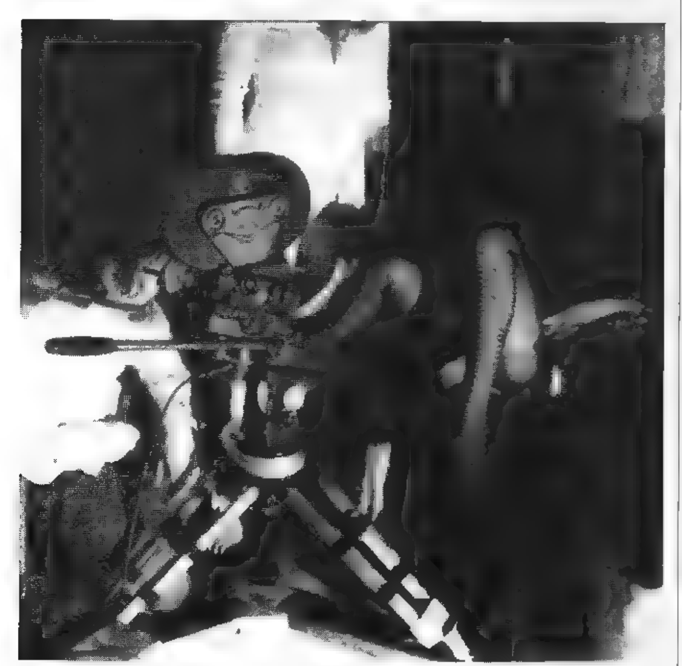
Soledad Miranda poses for a promo shot for ***Der Teufel kam aus Akasava*** *(1970)*





***Der Teufel Kam aus Akasava** (1970)*

under the name "Radeck," is engaged in researching into sexual perversion. Eugénie is a remote, bookish girl—her favourite book is the story of Saint Theresa, which details a young novice's devotion to God that is not far removed from erotic delirium, indicating that she may herself be approaching a hormonal boil; her chance discovery of Albert's journal unleashes a powerful incestuous attraction. Albert succumbs to temptation slowly, but readily accepts his daughter into the darkest avenues of his research. In a powerful sequence, Eugénie provokes Albert by strangling to death a nude model (Alice Arno in her first Franco film) they have hired for some amateur S&M photography; the taboo of incest is instantaneously overreached, made trivial by an act of murder. When father and daughter pick up an attractive hippie hitchhiker, they drink together and enter into a parlor game of "Play Dead"—one of them lies stationary, daring the others to do anything to break their deathlike trance. When Eugénie loses her turn, she rewards father and guest with a tantalizing striptease, in which she forces the viewer's attentions almost entirely on her hands (Soledad's childhood flamenco lessons paid off in a formidable talent for stripping). When the hitchhiker plays dead, Eugénie stimulates her by sucking her bare nipples—clearly representing to her watchful father, the mother missing from their sexual matrix—and the two set about "burking" their guest, gleefully destroying the mother symbol, whose elimination makes a first-time sexual encounter between Albert and his daughter possible. (A similar scene appears in Franco's experimental "real time" film of 1982, **Gemidos de Placer**.) Their incestuous relationship is threatened again when Eugénie find herself attracted to a nightclub musician ("André Montcall"/Andrés Morales), whose "correctness" in conveyed by his sloppy apartment ("I'm an artist," he explains), where the centerpiece is a poster of Fidel Castro and Che Guevara. Albert walks into the love nest after Eugénie's departure and slashes the throat of her lover as he basks in afterglow. He returns home, where he slashes Eugénie severely with a pair of scissors, leaving her for dead, then takes his own life in a formalized act of ceremonial *seppuku*.



*Franco takes an indiscrete look at Soledad Miranda during the shooting of **Vampyros Lesbos** (1970).*

Eugénie De Sade subjects Soledad to a few seeming indignities, not the least of which is a bewilderingly brash, red ensemble of go-go boots, cape and floppy hat, worn as



*Soledad Miranda poses for a promo shot for **Der Teufel Kam aus Akasava**, 1970*

*Lunchtime for the cast of **Vampyros Lesbos** (1970). Dennis Price left Ewa Stroemberg and Soledad Miranda right*

a disguise with a pair of oversized white-frame, blue-lensed sunglasses. While this outrageous get-up would make any workaday welfare hooker cringe, Soledad manages to wear it like Edith Scob wore her mask in George Franju's **Les Yeux Sans Visage** (1959). She dominates and enriches the entire cheap film much as she dominates her thrift shop wardrobe; it is impossible to look away when she is on screen.



*The most beautiful sight in town. Franco and Soledad Miranda in **Der Teufel Kam aus Akasava** (1970)*

And yet I ask myself, Why? Her black hair is lifeless, thin, limp and threaded (already at 26) with gray; when she disrobes, her body is attractive but, in all honesty, unspectacular—incapable of distracting us from the secrets trembling at the back of her absolutely black eyes. The answer is that, when Soledad Miranda is on screen, the mind is pommelled with questions, provocations, enigmas. What crossed her mind to produce that strange, warm, adoring look? Why does she sit in certain scenes hugging her legs, staring over the crests of her knees? Why are her eyes glassy with tears in the nightclub scene, as she watches her future lover playing his trumpet, when the scene doesn't require it?

Eugénie De Sade is told in flashback by Eugénie as she lies dying from her wounds in a hospital bed. Listening to her dying words, holding her hand, is Franco himself—playing Atilla Tanner, a writer whose intentions of composing a study about Franval's research are politely rebuffed by Albert himself throughout the film. In the end, Tanner is finally given the material he needs. It is an amusing Franco performance, this weasel who always pops up at the least convenient moments (during Albert's escape from a murder scene, for instance), but it is also poignant as the closest portrait committed to film of the director's true relationship with his darkest star.

Chronologically, **Eugénie De Sade** appears to have been the last-filmed of the three French productions, because it features a staircase in common with Franco's next three German co-productions (and also shares one key location—a skywalk—with his much earlier **Succubus** (**Necronomicon**, 1967). Franco reused the title "Eugénie" in 1980 for a quite different erotic film starring Katja Bienert, whose teenage heroine was appropriately renamed "Lolita" by the film's German distributors.



Promo shot for ***Vampyros Lesbos*** *(1970).*



Promo shot for ***Der Teufel Kam aus Akasava*** *(1970)*

After the Liechtenstein Trilogy, which shared virtually identical casts, Franco wrote and directed three films for West Germany's CCC Filmkunst/Telecine—with a different (but again identical) cast headlined by "Susann Korda."

Franco took advantage of the successful West German premiere of **Count Dracula** to finance a rather free interpretation of Bram Stoker's short story, *Dracula's Guest*. It seems that three versions of **Vampyros Lesbos**, Franco's second CCC film, exist: the explicit German edition—subtitled **Erbin des Dracula** ("Heritage of Dracula"; a presumably, equally bold French version (**Sexualité Spéciale**, "Strange Sexuality"); and a squeaky-clean Spanish expurgation (**Las Vampiras**, "The Vampire Women"). The Spanish version credits Soledad Miranda as its (always covered) star, and it was not issued theatrically until two years after her death.

The German version begins with an evocative quote from Heinrich Heine's poem "Helena":

Press your mouth to my mouth;
The breath of life is Holy.
I will drink deep of your soul,
For the Dead are insatiable.

Though not her best film, **Vampyros Lesbos** remains the perfect Soledad Miranda vehicle. She plays the Countess Nadina, a wealthy recluse who strips nightly in a club in Istanbul to lure audience members to her island for vampiric enslavement. Structurally, the film is nearly identical to **Count Dracula**, with the focus shifted from the Supernatural to carnal anguish. Despite the darkness of its themes, the film is dressed throughout in playful, decorative inversion; Nadina's castle, for example, is a sun-drenched beach house, overrun with weblike fishing nets (a symbolic moth is shown caught in its intricate weaves) and scorpions. Kites flap about the skies instead of bats.

Nadina's island is visited by an attractive admirer (Ewa Stroemberg)—named "Linda Westinghaus" in the German version, and "Alice Korda" in the Spanish!—who saw her in dreams before catching her act, dreams which Nadina promptly realizes with some bedded bloodsucking. Linda/Alice awakens to find Nadina floating dead in her swimming pool and collapses, reviving in the asylum of Dr. Seward (Dennis Price, looking somewhat healthier than in later Franco films). Holly (Heidrun Kussin), one of Nadina's earlier victims, is being held in one of Seward's padded cells, which the black-caped Countess—flanked by her bodyguard Morpho (one of Franco's stock monster characters, portrayed here as a tall, handsome mute in Italian sunglasses by José Martinez Blanco) —periodically visits in well-staged episodes of erotic delirium. When Nadina threatens to obsess Linda/Alice's lover ("Michael Berlin"/Andres Morales) to even more dangerous extremes, Linda returns to the beach house, where she finds the Countess expiring from lack of blood (an attempt to visit Holly has been thwarted). Begging for Linda/Alice's blood, the tables are turned as she bites Nadina's throat, stabbing her for good measure through the eye! The final scene—in which Linda/Alice's psychiatrist, Dr. Steiner (Paul Muller, again), finds her alone in the beach house—is tantalizingly obscure. The bodies of Nadina and Morpho (who grieved her loss to the point of suicide; an act missing, incidentally, from Spanish prints) are suddenly nowhere to be seen. Has Linda/Alice imagined the entire episode, or has the spirit of the Countess Nadina taken possession of her body?

As the undead Countess—whom the film suggest may be one of Count Dracula's brides (is Nadina perhaps Mina?)—Soledad gives a performance that is both animal and ethereal,



Soledad bites Heidrun Kussin in ***Vampyros Lesbos*** *(1970)*

Christopher Lee and Soledad Miranda in ***El Conde Drácula*** *(1969)*



El Conde Drácula *(1969)*



*The vampire lovers: Ewa Stroemberg caresses Soledad Miranda in **Vampyros Lesbos** (1970)*

lacking the porcelain fragility that marks almost all of her earlier work. (Her character is not only paid homage, but virtually re-embodied by Lina Romay in Franco's **The Loves of Irina** (**La Comtesse aux Seins Nus**, "The Bare Breasted Countess," 1973), in which the similarly-named Countess Irina behaves far more explicitly in much the same garb.)

Vampyros Lesbos' most dazzling footage is missing, naturally, from the Spanish **Las Vampiras** : two extended stripteases which Soledad performs amid the fetish trappings of a candelabra, a full-length mirror, and a blonde mannequin (actually a live woman, standing very still). To the tune of an organ-heavy Manfred Hübler/Siegfried Schwab composition with electronically garbled, almost submarine vocals, she artfully peels away her lingerie item by item, lovingly transferring these pieces to the nude mannequin.Indeed, the notion of re-dressing a voluptuous blonde (not unlike Ewa Stroemberg) in her own black accoutrements prefigures the possession interpretation of the film's final scene. Considering the major differences between **Vampyros Lesbos** and **Las Vampiras**—which includes a snippet of dance footage not found in the German film, showing Soledad twirling a chain, smiling and chewing gum, as she teases her guitarist!—the possibility that alternate footage exists in the French **Sexualité Spéciale** is enticing, to say the least.

The third production for CCC was **Der Teufel Kam aus Akasava** ("The Devil Came from Akasava"), a recklessly filmed potboiler based on the *krimi* novel by Bryan Edgar Wallace. In a plot that borrows heavily from Robert Aldrich's **Kiss Me Deadly** (1955, based on the novel by Mickey Spillane), **Teufel** follows the investigations of a Scotland Yard detective (Fred Williams) into the theft of a lethal "philosopher's stone", a glowing mineral capable of turning common metals into gold, and burning live men to cinders. In her most unlikely role, Soledad plays Jane Morgan—a Captain in the British Secret Service who, while posing as a prostitute in London, is recruited to pose as an exotic dancer in Akasava to "get close" to a few prime suspects in the theft. Soledad's nightclub act amounts to nothing more than lying on the stage or draping an arm over the back of a red velvet chair, tracing and cupping her pink contours through the openings in a gown of raven-coloured tinsel, hopelessly out-of-time with her post-sync musical accompaniment. Her performance is not embarrassing, but it is embarrassingly unsupported by the composer, the cinematographer, and the director. Although Soledad's character is at the center of attention for most of the film's length, she is nowhere to be found in the final scenes, her fate unresolved, her purpose forgotten.

Der Teufel Kam aus Akasava—silly Euro spy trash that it is—may be miserable, but it isn't a complete waste; it is one of only three films in which Soledad shares the screen with the great Howard Vernon (the others are the seemingly lost **Sex**



Vampyros Lesbos *(1970)*

Charade and **Sie Tötete in Ekstase**), and Franco himself appears in a sizeable supporting role. With this careless quickie out of the way, Franco and Soledad embarked on the culmination of their collaborative years.

Contrary to German production yearbooks and CCC sources, which declare **Der Teufel Kam aus Akasava** as the last of Soledad Miranda's films to be released, Franco has identified **Mrs. Hyde** (**Sie Tötete in Ekstase**, "She Killed in Ecstacy") in interviews as their final collaboration. A more explicit remake of his earlier success, **The Diabolical Dr. Z** (**Miss Muerte**, 1966), the film stars Soledad as the vengeful widow of a scientist driven to suicide by official resistance to his revolutionary ideas. After the stimulating headiness of **Vampyros Lesbos**, **Mrs. Hyde** seems a rather pallid and unnecessary retread. It is saved from redundancy by Franco's exhibitionist performance as one of six doctors doomed to die in ecstacy, and by one of Soledad's most feeling performances. Sinking her long red fingernails into Dr. Franco's bare chest, her coal-black eyes tremble for a moment in close-up, expressing at once a frozen void of grief and an incendiary anger. Both projections chill the heart as they burn holes in the screen. In a climax of appalling prophecy, Soledad's final character perishes in a fiery automobile accident.

With 31 films already behind her (more if you count the various alternative versions of Franco's films), Soledad Miranda sped along a highway in Lisbon to her death, sometime in late 1971. A couple of weeks before the accident, **Vampyros Lesbos** had opened in West Berlin to great success.

"The day before she died, she received the greatest news of her life," Franco recounted. "I visited her apartment in Lisbon with a German producer, who came to offer her a two-year contract with CCC, which would assure her of at least two starring roles per year in big-budget films. She was going to become a major star in Germany. The next day, as her contract was being drafted, she had the accident. When the hospital called me to break the news... I nearly passed out."

In the wake of Soledad's death, Jess Franco rushed headlong into a workaholic lifestyle that continues to this day. At his height of productivity, the death-obsessed Franco managed to script, direct, and act in more than a dozen films in one year.

Whereas many of Franco's subsequent female leads have tended toward tawdry obviousness, weird eccentricity, or both, Soledad Miranda was alone in exuding an alluring, enigmatic quality that allowed her to remain provocative and unknowable in scenes that would have stripped any other actress of all mystery. In a phrase, she was to the Spanish horror cinema what Barbara Steele was to the Italian horror cinema of the 1960s : a uniquely compelling personality in whose face the shadings of fear and desire are equally discernible and tantalizing.

"She left behind an incredible legacy," Franco summarized. "All of the women who acted in my films after her were deeply affected by her legend. Lina Romay, for example, has had moments in which she was completely possessed by Soledad. *She became Soledad Miranda!* My actors, my crew, and myself as well—we all had tremendous feelings for her. She still exists for us."

"*Je suis morte*" Soledad says at one point in **Eugénie De Sade**, playing dead on a sofa while Paul Muller and another co-star strip her and try tickling her body "back to life." They set to work and, in time, her nose begins to twitch. Her eyes flinch, her mouth purses with rigid determination, then widens into an open, honest, un-acted smile... Soledad Miranda laughs.

Given the circumstances of her death, it was difficult for me to this sad anniversary... and the happy fact that, during her short time among us, cameras were purring.

Tim Lucas



Promo shot for ***Vampyros Lesbos*** *(1970)*



Howard Vernon poses in his bandido outfit for this rare promo shot from ***X 312-Flug zur Hölle*** *(1969). .*

Interview - Howard Vernon -

- You started your acting career in the 30's at the biggest theatre in Zürich. Can you tell us something about this?

Actually, the only training as an actor that I ever had was at that theatre, the "Schauspielhaus" in Zürich. As you may know, I was born there but raised in New York. I returned to Europe to work in some variety shows in Paris, and then war broke out, so I went back to Switzerland. It's really strange, all people ever ask me, in an ironic sort of way, is whether I played Goethe in Swiss-German, whereas, during that that period, 1933 to 1945, the best theatre in the whole world was in Zürich. The best actors were working there then, such as Max Reinhard for example. Any actor who was anti-fascist, or Jewish, or politically left-wing, ended up working in Zürich. Some of them had moved to Vienna at first, but unfortunately, the grotesque Adolf also invaded Austria, so the only chance for those actors to work in their mother-tongue in a free country was to go to Switzerland. The theatre was backed by a very rich business-man, so it was able to survive during those hard times, and it really was the most incredible place. There will never be another theatre like it, believe me.

- It is said that you are not very impressed by modern day acting schools, is that true?

Oh yes, Lee Strasberg's Actor's Studio and all that crap. I guess they make good money, which is nice for the people running them, but they're just a lot of nonsense. People point out that guys like Dustin Hoffman or Marlon Brando attended those schools. All I can say is that if Marlon Brando had learned acting from the milkman, he would still have become the great actor he was... well, he still is a great actor, but he's rather fat now (laughs). You just have to have that special quality that makes a brilliant actor; no Lee Strasberg or anyone else actually creates a Brando if there is no potential already there. I believe they're making too much of all that Hollywood crap. The movie industry of today is going in a direction I detest. All the actors are nice-looking, but empty inside, a bunch of glamourous puppets who are being pushed by the production companies to promote nice-looking but empty, crappy, movies. Believe me, you couldn't find an actress of the quality of Bette Davis or Greta Garbo among the whole lot of them. They had class, style and charisma. Sadly, that this seems to be true of everything nowadays. Take the "eating" culture here in France... I've lived in Paris for 50 years, and 20 years ago no one ever dreamed that there could be such a thing as a fast-food restaurant in Paris. Today you find them on the corner of every street. The entire life style of today has become like fast-food. Unfortunately this goes for the movies too. Of course, there are



*Howard Vernon and Janine Reynaud take a nip in **Necronomicon-Geträumte Sünden** (1967).*

still some very good pictures made today, but the big-budget, mainstream stuff that Hollywood produces is nothing but crap. There don't seem to be good scripts around anymore. The cinema has lost it's ability to be poetic and tell stories about little people. The only thing that seems to matter is technique, with all those superfluous FX machines, explosions *à la* Spielberg and all that nonsense.

- Beside acting in them, you were the stills-photographer on some of Jess Franco's movies, weren't you? (Note: Vernon was usually credited as Mario Lippert whenever he worked as stills-photographer)

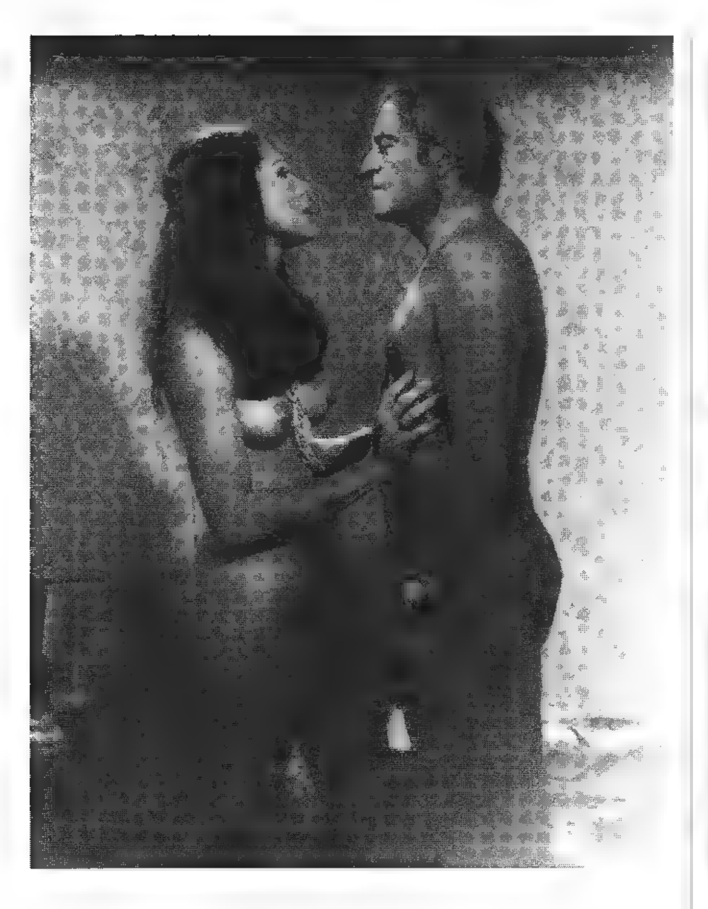
Yes, I did that job on a number of Jess' movies, but I'm afraid I can't remember which ones anymore. A Franco picture was always a collective effort and an intellectual chaos (laughs). I know I worked as a photographer and certainly as an actor on **Gritos en la Noche** (1961), which was Jess' first—and in my opinion, best—Dr. Orlof film. In fact it may be his very best film, along with the almost surrealistic **Necromicon** (1967), in which I acted and also took the stills. **Necromicon** is an incredible picture and I really love it. Fritz Lang, who became a close friend after I worked on his **Die 1000 Augen des Dr. Mabuse** (**The 1.000 Eyes of Dr. Mabuse**, 1960), told me he'd spotted an ad in a newspaper for a new film with me in it, and had gone to see it. The film was **Necromicon** and he told me that, after the first few minutes, realizing that it was a sex movie, he was shocked—as you probably know, Lang loathed sex movies! Despite that, he asked me to tell the



*Beni Cardoso and Howard Vernon in **X 312-Flug zur Hölle** (1970)*

director, Franco, that he had not only watched it through, but that he had very much enjoyed this wonderful fantasy movie, because the naked skin had not been presented like a trip through a meat-market, but had been treated really erotically and had meaning. Of course, when I told Jess this, he was speechless with joy (laughs). To get back to photography, I remember one time when Jess called me from Spain to say that he would start shooting a new picture very soon, but that

*The best Dracula ever? Howard Vernon in Franco's celluloid comic **Drácula Contra Frankenstein** (1971).*



A man's gotta do what a man's gotta do . . ***Les Ébranlées*** *(1972)*



Comte and Comtesse Zaroff expected a different ending for their hunting party Vernon and Alice Arno in ***La Comtesse Perverse*** *(1973)*

there wasn't a suitable part for me. Because it would have cost too much to fly me from Paris to the Spanish location just for a guest appearance, he offered me the photos. I accepted the job on two conditions : one, that I should not be credited as stills-photographer in my own name; two, that I shoot what I wanted. He agreed, and so I went to Spain. We had some quite amusing arguments during shooting because I kept refusing to photograph what Jess wanted. Jess would yell out in his funny voice: "Photo!" whenever he wanted me to take a still. One day, during a scene in which a beautiful girl walks down a staircase, Jess hollered "Photo!" and I said "No, no photo; this is rubbish. A girl walking downstairs is boring as hell. It would be okay if there was a guy standing somewhere in the shadows with a gun or a knife in his hand—that would be a good photo—but a girl just walking down a staircase... no photo, Jess!" Later, over dinner, Jess' first wife, Nicole, asked if the "new" stills-photographer was any good, and Jess joked that he was planning to send the incompetent clown back to Paris (laughs).

- How did you and Franco get together?

We met in his hotel in Paris when he came to discuss **Gritos en la Noche** and our contract for the film. That evening we had dinner with the French co-producer, which gave me the chance to talk to Jess and discuss many things. That is how we became friends.

- What do you think of Franco as a person and as a director?

Franco is an impossible person! As I said, we are very, very good friends; the best. I really love that guy, but he's impossible. You can't imagine how talented he is. He knows everything there is to know about cinema, movie-making and camera work. He was Orson Welles' assistant on **Falstaff** (1965). Welles had just seen Franco's first film, **Tenemos 18 Años** (1959), and he was so impressed by his talent that he hired him to shoot the battle scenes for **Falstaff**. Franco is also exceptionally good at telling a story. He knows way before he starts shooting exactly what he wants to see on the screen. He is also a very funny and eccentric person. I remember when we were shooting a film in Madrid in the early '60s. In those days, Madrid was not what it is today. Hardly anybody owned a car, so each morning, the director of photography, who was one of the few people who did own one, picked me up from my hotel and Jess up from his home. We had to drive 70 kilometres to pick him up, because he was living with his parents in a little village outside Madrid. On the last day of shooting we went to pick him up as usual. We hung around outside his house, but there was no Jess Franco... Finally we went and rang the bell. His mother opened the door and said "Oh, Jesús, he's still asleep. He worked all night long on a new script." We rushed in and there he was... fast asleep and snoring. He opened his eyes and said "Ah, Howard, how nice of you to visit, but what are you doing in Madrid?" "Jess, we replied, you may not remember, but we're making a movie at this very moment and... guess who's directing it?" He told me later that he was planning a new film and that he had genuinely forgotten about the one we were working on. Incredible, isn't it? Making films with Jess was always a big adventure, and I feel sorry for the people working on the ultra-professional productions of today, where everything is planned. Anyone who ever worked with Jess can tell the wildest stories, about the sort of things that would have a Hollywood producer tearing his hair out! For instance, Franco would frequently realize on the last day of shooting that the film was too short, and so he

We know, Howard It's not easy to resist the obvious delights of Lina Romay in ***Célestine, Bonne à Tout Faire*** *(1974)*

would shoot "fillers" of cars driving down lonely streets for no special reason, or guys walking down a street for ten minutes just to stretch the film to 80 minutes.

Jess also loves to appear more successful than he actually is. He would frequently persuade the main producer on movies he co-produced to trust him with the money to pay the cheaper Spanish actors and crew that he brought into the production; but he sometimes "forgot" to pay those guys (laughs). That's one of the reasons why it is almost impossible for him to make a film in Spain again, there are a lot of angry people around to whom he owes money. I remember a funny story about Jess and his money problems. On day the camera crew confiscated the finished takes in order to make poor old Jess pay up, but he was in big trouble because he'd already invested the money in another film. Isn't that funny? (laughs)
As I said, he's an impossible person, but at the same time he is very cultured and intelligent. He knows a hell of a lot about painting, about music and also about his country. Working with Jess was the most interesting time of my life, and I wouldn't have missed a moment, despite the chaoticness of it all. Sadly, I haven't seen him for two years. The last time I saw him was on **Les Prédateurs de la Nuit** in 1987-88, for René Château. I drove him to the restaurant where he had arranged to meet Chris Mitchum. Since then I haven't heard from him. That doesn't mean he doesn't like me anymore, it's just the way he does things. Nobody knows where he is at the moment. I heard he was doing movies in Spain again.

- It seems he went back to Spain after a major disagreement with Eurociné.

That's right, and that was the best thing he could do. Eurociné is crap, no more. Those guys make films in the cheapest way possible and on the lowest level in terms of quality. I think Jess is a little bit ashamed of the rubbish he shot for Eurociné. He knows perfectly well how I hate those guys... well, the word hate is a bit strong, perhaps, but I do despise them, and that's even worse (laughs).

- It is also said that he wrote some of his scripts after he'd actually started shooting.

That's right. I was lucky, because I was able to learn lines quite quickly and easily, but some actors had trouble with this.



Vernon as the sadistic Costa in the "women in prison" vehicle ***Frauen für Zellenblock 9*** *(1977).*

I remember one day he called me and asked me if I would be free in two weeks. I said, "No, I'm sorry. I can only come in three weeks." He replied, "Okay, no problem. We'll start in three weeks then. I'll send you the script within the next few days." Whenever he said that, I would say, "Come off it, Jess, you can't send me something that doesn't exist!" (laughs) One time he wrote a complete script during dinner with me and his wife. He suddenly had this idea about an airport... a guy is there waiting for someone when he suddenly falls down; his suitcase comes open and money falls out. By the end of the meal, Jess had written three pages and that was the complete script. You won't believe it, but he made that film six months later with exactly that script (laughs). During the meal we were all laughing and joking, but I knew he meant it when he said that would be the script of his next picture.
Making movies is Franco's passion. He lives for that, and I'm sure he would also die for it. Day in, day out he is thinking about new projects, about camera movements and all that stuff. He also shot some of his films with improvised dialogue. On occasion he lost the sound takes, but that was no problem. He just watched the actors' lip movements and was able to identify the right place to make a cut just by following that. He could edit a whole movie that way, and it would work perfectly. Unbelievable, I know, but that's where Franco is a genius.

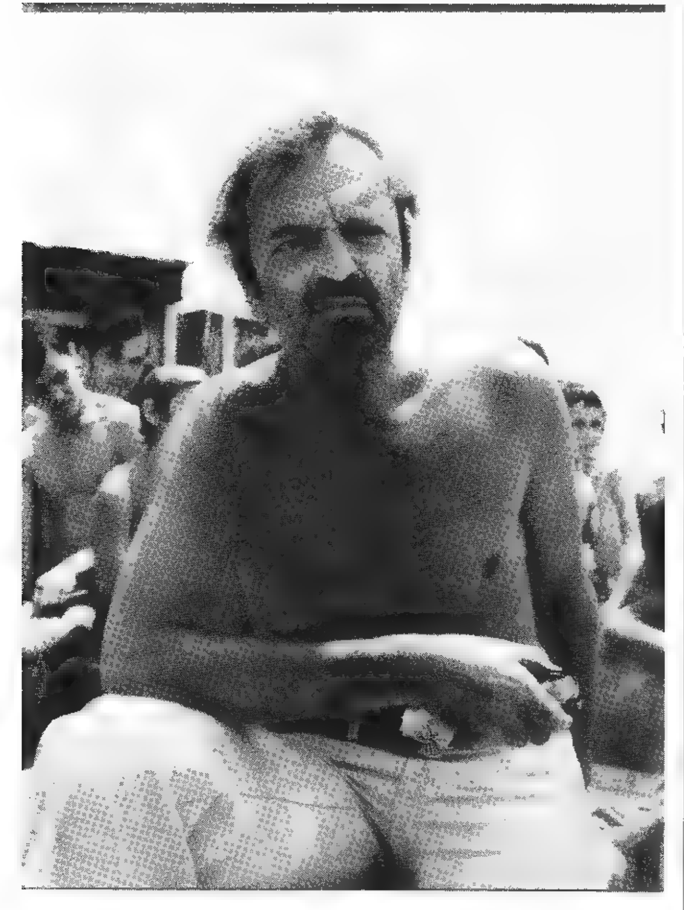
- In some filmographies you are credited with writing the dialogue for a number of Franco's movies. Is that true?

No, I never wrote anything for Jess, at least not officially. Certainly over meals everybody contributed interesting ideas, but in a professional sense I did not. He would usually call and



Danse Macabre. Howard Vernon and Janine Reynaud in ***Necronomicon-Geträumte Sünden*** *(1967)*

Vernon in Franco's homage to silent films in ***Jungfrauen-Report*** *(1971)*



Howard Vernon enjoys a break during the shooting of ***Un Capitán de Quince Años*** *(1972)*

request me to come to Madrid within the next two days. He would say, "If you wish I'll tell you the story, so if you don't like it you can refuse to do the film." I always replied, "Never mind, Jess, I'll just come and do whatever you want me to". We had such a great time together. It is a wonderful chance for an actor to work that way. You learn to be quick and flexible. But Franco was not just a chaotic artist, he was also a very nice person who understood the people he was working with. In one film I was a Brazilian bandit chief who had stolen a large amount of money and was on the run (**X 312-Flug zur Hölle**, 1969). I was wearing a wonderfully ugly white suit, polished shoes, a goatee, and my hair was dyed black. I really looked dangerous, believe me (laughs). After the first take, Jess came up to me and said, "Well, Howard, this is not exactly the way a Brazilian bandit speaks and behaves, you remind me much more of an English gentleman." I was furious. This had never happened to me before. I was cast for a role and now the director was telling me I was wrong for it! I told Jess I was leaving the location at once and that I intended to pay my own way back. Jess persuaded me to stay and translate my dialogue, which was in English in the script, into Spanish with him. So we did that, and I learned my dialogue in Spanish. Believe it or not, it worked. When I saw both takes, one in English and one in Spanish, I could really see the difference. Jess was right. English is my mother-tongue and I was so much into my usual speech rhythm that I was unable to portray a really nasty South American bandit. In Spanish I came over as a really evil guy, a completely different person. Of course, if I had had the time to do the scene over and over in English, I'm sure it would have worked in the end, but we had neither the time nor the money to do that. Franco saved me on that film. For me, this is the way a director should be. He should know his actors and recognize what is wrong when a scene isn't working the way he wants.

- On *El Proceso de las Brujas* (1969), you worked with Christopher Lee. Many people say he is a difficult person. what is your opinion of him?

Lee is an incredibly arrogant man and an incredibly bad actor too! If you mention his Dracula roles, he gets very insulted and hates you for ever. The following story is so unbelievable I just have to tell it. I first met him by the swimming pool of our hotel in Portugal. I was lying in the sun with a drink, and he came up to me and said in his frightfully British upper-class accent, "Hello, Howard, nice weather we're having today. You know, whenever I'm in a southern country such as Spain or Portugal, I get ill." I replied, "Why don't you see a doctor?" and he said, "You're quite right, I should, because everything's coming out liquid." (laughs) Isn't that incredible? I mean, you can mention things like that to someone you know well, but this was the first time we'd met! Whenever I saw him after that, I half expected him to say, "Good morning, Howard, I'm squirting like a cow today." (laughs)
Once, when we were shooting in a little Portuguese village, some children found out that the big scary Dracula was there. One of the kids managed to find a magazine with a picture of Lee as Dracula on the cover, and asked him to autograph it. Lee took one look and then tore the magazine to pieces. Isn't that horrible? And yet Christopher Lee is only famous for having played Dracula, he should be grateful he gets recognized at all.
He also used to complain about the actors on these films. Many of them weren't English and spoke with strong accents. He was reluctant to work with with those "terrible actors who don't even speak proper English."

- In some films you worked with Pamela Stanford. What do you think of her?

Oh, she's a wonderful girl. I have no idea what became of her. At the time, a very popular erotic magazine had its premiere issue and I happened to know one of the editors. He asked me if I could take some sexy photographs for the magazine, and I asked Pamela if she would pose for me. It was very funny and erotic, because she wore some pants that women used to wear working in the fields. These pants had the peculiarity of being open down the middle so the women could do their private business while working. I took those photos down in my cellar. Unfortunately they were never published, because the editor omitted to tell me they had to be in colour, and I had taken them in black and white! (laughs).

Interview by Peter Blumenstock, Christian Kessler and Lucas Balbo.
Translated from the German by Peter Blumenstock and Bambi Ballard



A slightly grim-looking Howard Vernon in ***Un Capitán de Quince Años*** *(1972).*



*Jack Taylor and Maria Rohm pose for a hot promo shot for **De Sade 70** (1969)*

Interview - Jack Taylor -

Born George Brown, Jack Taylor had a brief Hollywood career before emigrating to Mexico where he played a great many roles under the name of Grek Martin. He fell in love with Europe and decided to settle here after getting a small part in **Cleopatra**. Hired to co-star with George Martin in **La Tumba del Pistolero**, he changed his name yet again—the producers refused to have two "Martins" in the credits—and became Jack Taylor. Under this name he has worked in every branch of Spanish popular cinema as well as appearing regularly in America productions shot in Spain (from **Custer of the West** to **Conan the Barbarian**). He is also a sculptor, and was art director on Franco's **El Conde Drácula**.

- How did you get into the film business?

I always wanted to be an actor. My very first job was in Hollywood, with Marilyn Monroe... on the **Jack Benny Show**! That was the first thing I ever did. After a couple of other small parts, I was sent to Mexico to do a film there because I could speak some Spanish. Then, I got a part in an American tv series which was called **Sheena, Queen of the Jungle**, with Irish McCalla, which was also shot in Mexico. I did another series, for ABC television, **The Adventures of Captain Hartz**; and after that I started working in Mexican films—my Spanish was quite good, as I said. Finally I got a part in a musical comedy that went to Spain, and that is how I came to Europe.

- How did you get to work with Jess Franco?

I met Jess when he was doing another film, I can't remember its title, something with a Venezuelan background (**El Llanero**, 1963, ed.), and one day we were talking on the telephone. He said "Do you want to come to Lisbon, to make a film with me?" I said "Of course". So we did **Necronomicon** (1967).

- I think you have made 11 films with Franco...

To tell you the truth, I don't know how many films we've done, as they keep changing names so often. There are films that I didn't even know I'd done. There is one film I actually didn't do.



*Jack Taylor in **Necronomicon** (1967)*

It was recut and reshuffled and everything. It turned out to be something else.

- Which one?

It was called **Les Avaleuses** or something... then it was called **La Comtesse Noire** (1973). Of all the movies I've done with Jesús, I've only seen **Necronomicon**—which I saw 22 years later because somebody from Canada sent me a copy, now I have a copy in German and one in English—and **Count Dracula** (1969). I've never seen another film I've done with Jess.

- *Necronomicon* was even highly regarded by Fritz Lang...

Oh yeah, it's quite an interesting film, I liked it. Now it's rather like a children's film... but when it was done, it was terribly scandalous, especially for the United States. I remember they couldn't publicize the thing in the papers, they had to do sort of a subterfuge thing: you had to call in for a number. They couldn't advertise it, they couldn't say what it was about and all that... great publicity!
They even denounced it in the churches for being immoral... absolutely ridiculous! It's never been seen in Spain.

- Why did you work with Franco again and again? I mean, 11 movies, that's a lot.

Well...it was fun working with Jess... I enjoyed it for a long time. Then he started doing films that I didn't want to be in, so I didn't work with him anymore.

- Was he an easy director to work with?

We got along very well. When we did **Necronomicon**, we didn't have a script for that. He had an outline, and the thing was invented from day to day.
He would write in Spanish and tell me what he wanted and I would translate it.

- He often did improvisations?

Yes, some of that was improvisation, some of that was my stuff... I enjoyed working with him.

- How would you describe his approach, his attitude towards film-making?

I think that's the only thing Jess wants to do in life. The trouble is, he gets bored with the film when he's in the middle of it and wants to go on and makes something new. That is one of his problems, but that didn't happen on **Necronomicon** and **Count Dracula**. Making movies is Jess' reason for living.

- How does he work with actors?

Quite easily, he'd say you do this and the actor says "Why don't we do this or this"... He's not difficult to work with.
Of course, when he filmed with Christopher Lee, Christopher did exactly what he wanted, but, Howard, me: we liked his ideas very much. It was fun, it was sort of avant-garde...

- Tell me about *Necronomicon*. Was it a rushed production?



***La Comtesse Noire** (1973).*



Jack Taylor and Lina Romay in the final sequence of ***La Comtesse Noire*** *(1973)*



Jack Taylor and Janine Reynaud in ***Necronomicon*** *(1967).*

No, not really, I don't really know how this thing was set up. It was my first trip to Lisbon, I adored the city when I got there. It was—and is—as surrealistic as the film was. Adrian Hoven was also there and he, originally, was to play my part. They decided that I should do it, for some strange reason. Pier Caminneci, the producer, told me "You don't look like your photographs". I said "Whaddya wanna do, send me back to Madrid?", "No, no, you can stay"... After he saw the rushes he said "I'm glad that you did do the part"...

Originally, it was to be made only in Lisbon, but then they got so enthusiastic about it that we went to Berlin. We finished it there. We shot it in Grunewald and other places round there. Shooting in those two places that were so different gave a wonderful feeling to the film. It was nice to work with Janine.

- Tell me about her.

She was wonderful. She is very easy to work with, everybody thought that. It was just like everything fell into place. We had fun inventing scenes, and... doing a nude scene was practically unheard of, at the time. I mean Hedy Lamarr had done it, but it really wasn't... normal stuff! And it was fun.

- She was married to a renowned sex film director, Michel Lemoine...

Michel... I was told that later they were divorced and that she had married a rich American, but I don't know if that's true.

I'm sorry I've lost touch with Janine. I never got to know Michel. We worked together, we had dinner together, but he was in a world all by himself... there was no contact.

I got along very well with Janine.I asked her one time "Where did you get your clothes?" and she said "Oh, there's a little designer who gives me things." and I found out two years later it was Karl Lagerfeld!

- *El Conde Drácula*... What kind of person is Christopher Lee?

...(small pause)... Well, Christopher is Christopher. Last time I saw Chris he'd mellowed a great deal. I had the feeling that Christopher rather felt he was above everything, at that time. We got along well. Actually, we did **Count Dracula**, and there was Portabella who did a reportage, **Cuadecuc-Vampir** (1969) which is a much better film than **Count Dracula**. It's a lovely film. It's sort of like an old Fritz Lang expressionist film. It's beautiful. It's absolutely silent, black-and-white...

Jack Taylor and Soledad Miranda in ***El Conde Drácula*** *(1967).*



Taylor the impaler ***El Conde Drácula*** *(1969)*

- The cameraman on *Count Dracula* was Manuel Merino, how closely did Franco work together with his cameramen?

Well, actually Merino did the lighting, he didn't really hold the camera...The cameramen knew what Jess wanted. We all knew. That was why working with him was so enjoyable.

- There was also Klaus Kinski, who is said to be very problematic to work with...

Well, he was, I suppose. He was a very complicated man, he had lots of problems.

- Let´s talk about *De Sade 70* (1969) - there is a story that Christopher Lee complained about Jess having tricked him with a blue-screen montage and naked ladies...

Well, that's not true. He did that, actually. I remember Christopher did a very short thing. When I met him on the set of **Count Dracula**, I said "I'm Jack, do you remember me? ", "Oh yes, we met under very disgusting circumstances". He is very moralistic.

- In 1974, you were in *Le Chemin Solitaire*...

What that film is, I have no idea. If I knew the plot of it, I could tell you, but... was it with Lina Romay? Was it done on the island of Madeira, by any chance? Maybe it's the film... we did a film, we went to Madeira. I didn't finish the film, actually. A few years later, somebody told me "I didn't know you did porn!" and I didn't either! It seems that Jess had turned it into a porn movie. I never did that. I never got paid for it, either.

-*La Comtesse Noire*...

That's the one that I never finished and that I was never paid for, not one cent. Jess says, in his charming way,: "Oh, Jack did a film for me free once!".. (laughter)
Working with Jess is fun, but it's also terribly frustrating at times.

- In *Le Chemin Solitaire*, there's Norma Castel...

Ah, I remember working with Norma, but I don't remember what the thing was about. You really didn't know what you were doing when you were working with Jess, many times. I didn't enjoy that later on.

- I've heard that he can be very inventive in financing his pictures...

Oh yes, it has never happened to me, but I've heard about Jess doing a movie, and actually shooting two or three films at the same time...(laughter) That's very picturesque,... he's a rogue, but I guess that's alright.

- You did two movies with Franco for Erwin C.Dietrich. How would you describe the making of these two movies?

Just like going to work in the morning and leaving the afternoon. I enjoyed being in Switzerland, that was it. You know, you do it for the money.

- One of those movies was made in Haiti, I guess...

Not that I was in, I guess he used footage. Mine was all done in the studio, in Zürich.



Die Jungfrau und die Peitsche *aka* ***Eugenie... the Story of her Journey Into Perversion*** *(1969)*

Jack Taylor, Karine Gambier and Ada Tauler in **Ruf der Blonden Göttin** (19..)

Partytime Pamela Stanford (right), Jack Taylor and partner in **Die Teuflischen Schwestern** (1977).

- There was a movie called *Angel of Death* (1986) which was made by Andrea Bianchi for Eurociné. The script is co-credited to Franco. He didn't actually film parts of it, did he?

Not that I know of. About Eurociné, we did a movie in Rome in...1967, it was called **Agente Sigma 3, Missione Goldwater** with Lesœur. They used lots of footage from that thing and made another film, I don't know what it is.

- I guess that it is *L'Oasis des Filles Perdues*. There is '60s footage of you, as an Interpol agent...

That's it, I guess. They called me to do a film with George Kennedy and Jess was going to direct it (**Esmeralda Bay**, 1989, ed.). I said "Thank you, but I'm busy!" You know, I like Daniel, I like Marius. Actually...you asked me how I got to know Jess. I had a contract with Marius Lesœur for three films. One of them was this **Sigma 3**. He was also doing a film with Jess. That's how I got to know him.

- Would you call Franco a disciplined director?

No, I don't think you could call it that. Jess enjoys filming so much, and he likes to experiment, that sometimes it works and sometimes it doesn't work. Jess is charming, he really is, he is a very cultured man, a gourmet and a gourmand. Working with Jess got to be fun, because we went to all kinds of fun places, ate wonderful food... In many ways, he is a man of very good taste, you could talk to him. There are so many directors you can't talk to because there's nothing there. There was a rapport. What I don't like about Jess' films, are the final results. He enjoys doing it, it's fun for him, it's a game, a way of getting through life...

- Can you tell me about your latest projects?

I just finished a film with Marianne Sägebrecht. She's a very dear friend. Mickey Rooney is also in it. It's a very nice film, a wonderful film. The director is Juan Estelrich, it's his first film. We were having problems with the producer, but I don't want to give an opinion on this because I might be wrong. Anyway, we were shooting in the same places we shot **Necronomicon** and the production chief on **Necronomicon** was Juan Estelrich's father! It's a very good film. I just hope that we can finish it... The working title is **La Vida Lactia** ("The Milky Life"). It's really far out. Mickey Rooney plays an 83-year-old man who sees his baby great-grandson, —who's hairless and toothless just as he is and has everyone doing things for him—so he decides he wants to become a baby too, and he becomes a baby! Marianne is the nurse... It's a wonderful story, I'm very excited about it. I hope that we can finish it.

- Any other projects?

I worked with Ridley Scott in that **1492** thing. I ended up on the cutting-room floor. I was in it to the very last minute, but in the very last editing—Ridley was very nice about it, he apologized—I was cut. There were three extra hours of film that had to be eliminated. But it nevertheless was a wonderful experience, and Ridley Scott is a lovely man, he really is. Even though I'm not in it, I'm still on the titles. I'm very pleased to have worked with him.

Interview recorded in December 1992 by Christian Kessler



***La Comtesse Noire* aka *Erotikill* (1973)**



Jack Taylor and Marie Liljedahl in **Die Jungfrau und die Peitsche** (1969)



William Berger today

Interview - William Berger -

After having studied engineering in the United States, the Austrian born William Berger embarked upon working as an actor on Broadway (he also took lessons at Lee Strasberg's Actors' Studio). He then got involved in acting for the big-screen, in which he has dealt most successfully with a staggering variety of characters (everything from Spaghetti Westerns to Goethe). At present, this exceptionally nice person is finishing a book consisting of letters to his five kids (who live in all corners of the world), recounting many interesting things about his life. We mention this here because it doesn't appear in the present interview, and it deserves publicity! (It will be published in the USA.)

- What is it like to make a movie with Jess Franco?

Jess does a lot in a very short time. Other directors need five to six weeks to make a movie. Some even need two years. Jess Franco does it in two days. Well, sometimes...

- Sometimes he makes several movies back to back...

The main difference for the actors involved is that you work more instead of just sitting around. There are shoots when you just wait and wait and wait, then you step before a camera, do your thing (grimaces). I don't like that because it's so much more difficult. You have to prepare yourself and all that... Some time ago, they asked a famous French actor who has worked for about 40 years in the biz, what good advice he could give to aspiring young actors today. He answered: "Find yourself a chair." You just can't give your all when you are always interrupted. It's very difficult to cope with that. The pros can do that, like Henry Fonda. For him, it was some kind of meditation.

- How did you meet Franco?

I can recall that very clearly. He made a movie, **Un Capitán de Quince Años** (1972). My agent said: "There's this guy in Lisbon, doing a movie with Edmund Purdom". That's where we went...

- What do you think of his attitude towards making movies?



*A loving embrace for William Berger in **Juego Sucio en Casablanca** (1984)*

There's absolutely no director like Jess. He has his very own style. For him, there are no problems. He just starts shooting. The most important thing about making movies is the work itself. The results are secondary. I mean, the results are important when you go to the cinema. When you do a movie, it's necessary to have a good crew relationship, a good atmosphere on the set, that sort of thing. That's what counts for me. Great box-office hits are good for your career, that's true, but... Franco can call me any time he pleases. He doesn't have to show me the script, who's in it... I know it's fun to work with him, that's important.
Sometimes, it's very tough to do a movie with him—when you do a film in a few days or weeks, you have no time for sitting around—but Jess is a very admirable person. He's interesting to talk to. There are many directors you can't talk to because there's just nothing there. Jess is a very intelligent man. I get along with him fine.
The last time I worked for him, I happened to be doing a picture with Duccio Tessari, **Tex e il Signore degli Abissi** (1985), which was intended to be the pilot for a series, we worked in Madrid. I called Jess up, he called me back, he was somewhere on the Costa del Sol, I guess, to ask if I didn't want to help him with his new film. I told him I had work to do, but he said there would be a union strike in the next two days, "nobody's workin' but us, just come on over!" So he got a plane ticket for me and I joined him. We filmed like mad for two days. I had this goatee from **Tex**, in which I played Kit Carson. He just said "Don't worry, that's fine!" We worked a role for me into the script, a new character. I don't know what became of it, I've never heard of it again!

- Did he leave you freedom as an actor?

(laughs) Well, he HAD to, his shooting schedules were very tight.

- Los ojos siniestros del doctor Orloff (1973)...?

Ah yes, I remember. I had very little time to make this one. All my scenes were done in a row, in a very short period of time, three days or so. I haven't seen the movie.

- Did you meet Lina Romay?

Yes, his wife. She was always around.

- She also worked as editor and other things...

That's what's so great about working with Franco. It's not that one person does this and the other one does that—everyone lends a hand...
When we made **Juego Sucio en Casablanca** (1984) in Málaga, we were just seven people doing everything, camerawork, costumes... It's not a bad movie, I've seen it once! In fact, it's incredibly good, considering the circumstances under which it was made. He had very little money to do it. But it's a good movie. A *giallo* (thriller).

- *Tundra y el Templo del Sol* (1985)...

What?! Am I in that one?



"Confess, my poor child!" William Berger takes care of Susan Hemingway's soul and body in ***Die Liebesbriefe einer Portugiesischen Nonne*** *(1976)*

- But yes!

Was it set in the stone age?

- In a way...

I think this was one of the occasions when I just looked around for a couple of days... I remember doing some sequences with Franco. I don't remember the movie!

- Can you tell me about *Mandinga* (1975)?

This was of course patterned after the successful **Mandingo** (1975). The story is set on a plantation in the deep South. The owner has the habit of raping slave women. He rapes Mandinga's mother. Then he raises the daughter as a white woman.

- So you are a villain?

Well, not quite...

- But I mean...

(laughs) Okay, he rapes her, so he can't be a good guy! But there's also an overseer who whips the slaves. He throws him out.

- Did you actually start shooting?

Yes, we did. Actually, a lot of footage was shot. Lina had the double role of mother and daughter. Franco had to give her a wig for this occasion! We filmed in Marseille. I remember I had to go to Rome during the shooting, intending to come back to finish my scenes, but I was informed that the shooting had been cancelled for financial reasons. There was something about the police confiscating everything in sight...

- Franco seems to have been a genius when it came to financing his projects.

Well, Antonio Mayans has changed Franco's way of spending money, he has a strict hand. He's put things in order. In former times, Jess organised money from the most impossible places, there were no receipts, he didn't have to account to anybody for anything, very chaotic. Mayans organises the whole thing much better.

- Jess began another film in 1984, *El Asesino Llevaba Medias Negras*. Do you know of that one?

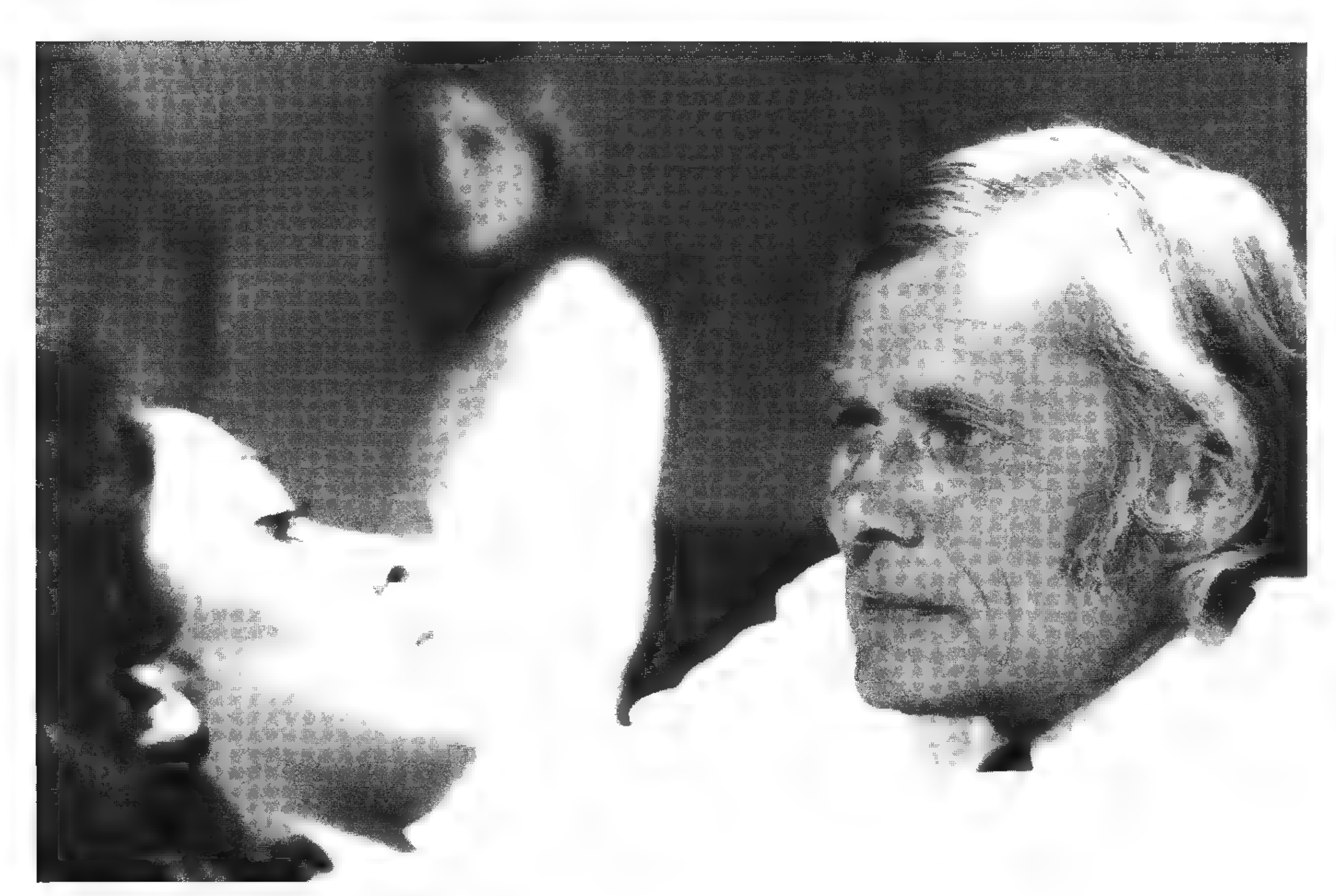
No. Maybe it was the movie I did with the goatee. I don't know it.

- Do you know about Franco helping out in other departments, camerawork etc...?

There were regular cameramen, but Jess used to lend a hand. He filmed a lot himself. He just took the camera and filmed. That's not very organised, sure, but it works. I like that.

- In *Die Liebesbriefe einer Portugiesischen Nonne* (1976) you played with Herbert Fux.

Oh yes, he is a lovely guy. Very funny. A knockout.



William Berger and Montserrat Prous in ***Los Ojos Siniestros del Doctor Orloff*** *(1973)*



William Berger and Susan Hemingway in ***Die Liebesbriefe einer Portugiesischen Nonne*** *(1976)*

- In what way?

He's a pick-up artist. You take a walk with him on a sunny day, you turn your back on him and suddenly he's not there anymore—he's trying to pick up a nice young lady! He told me: "You know, in Vienna you've got about a 200 to 1 chance of picking up a girl. Around here, there's only one girl in 20 that speaks German or English. That's 1:200:20—what's the odds then?" No, Herbert is really a nice one.

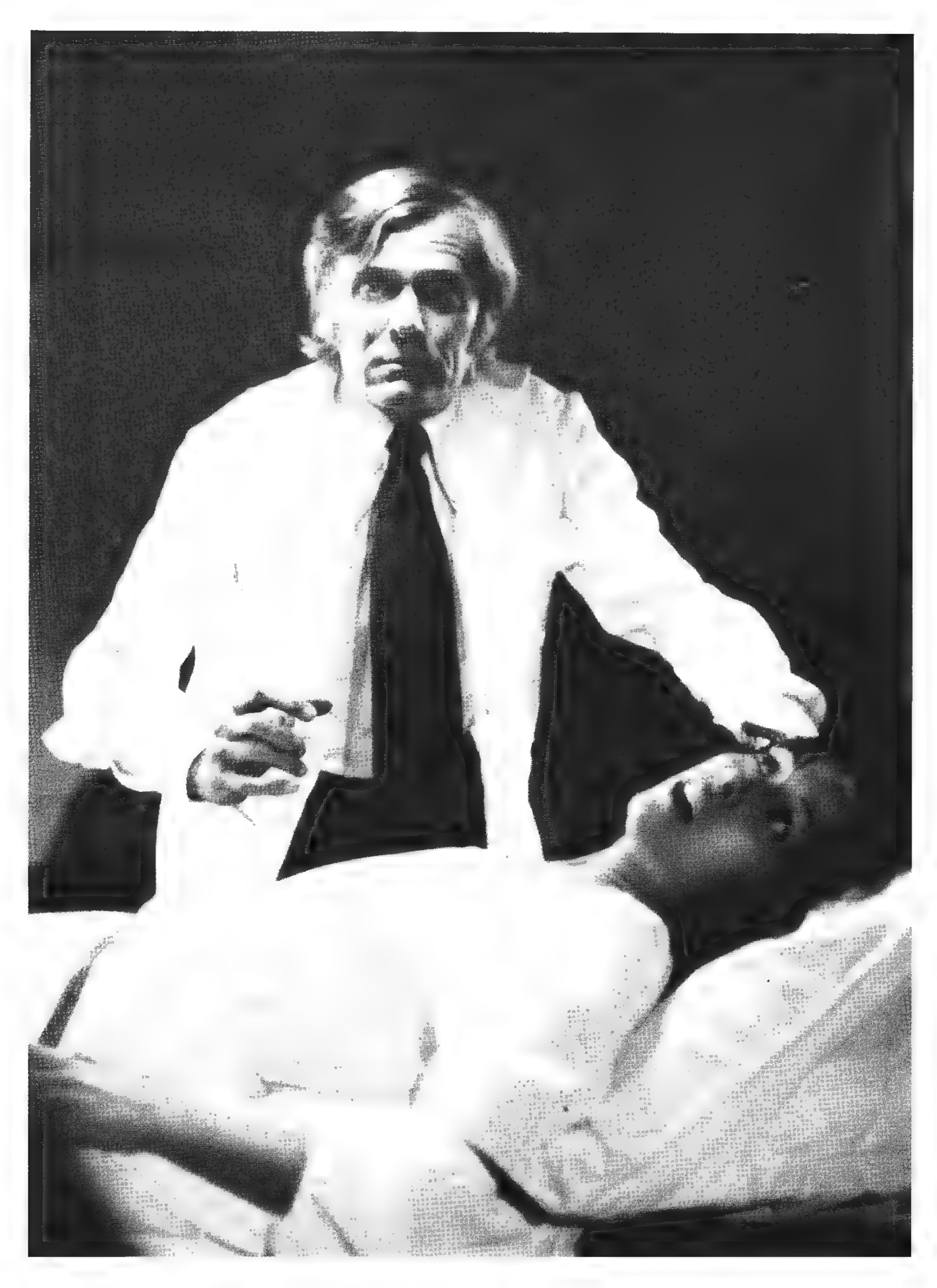
- Has Franco's attitude changed?

As I said, I think it's very positive that he started working with Mayans as producer because it's much easier to make a good movie when someone organises it, someone who cares about all the little things that can seriously mar a production.
I like to work with him. He is a cultured and educated person. He is able to think on an actor's level—he is always approachable if there's something you want to tell him. I think he makes good movies. I mean he's not pretentious. He just makes them and okay. And for their budget and the way they are made, they are remarkably good.
He's an improviser. With money, with his movies... with life!

Interview recorded by Christian Kessler in December 1992.
Translated from the German by Christian Kessler



William Berger and José Manuel Marcos in ***Un Capitán de Quince Años*** *(1972)*



William Berger and Montserrat Prous in **Los Ojos Siniestros Del Doctor Orloff** (1973)



*Monica Swinn at her most ill-mannered in **Frauengefängnis** (1975)*

Interview
- Monica Swinn -

Born Monika Swuine, in 1948 (and not in 1940 as previously written) in Charleroi (Belgium), Monica Swinn began her career in theatre and television. Then she met the underground filmaker Roland Lethem and made some short films under the pseudonym "Monelle" before joining Franco's regular acting team in the seventies. She gave up acting to edit of series of books and magazines on eroticism, and is now starting a new career as a sculptress.

- How did you start working with Jesús Franco?

I met him through the brokest, most flea-bitten, pitiful producer in Brussels. In those days I was living with Jean-Pierre Bouyxou, and his reaction was "wow! Great, that's wonderful!". So I made **La Comtesse Noire** (1973) and then
I continued to work for Jess because I liked the man.

- What do you like about him?

He's out of his mind... well, that's one way of describing him, coming from me, it's a compliment. He is totally wrapped up in his own trip, in his own private world, and everything that comes out of it is nice. All he ever thinks about is the cinema. He doesn't have much to say during shooting, he's rather laconic and does his own thing a lot. In fact, he's the only one who knows what he's shooting. He's really an odd guy. He's as good an actor in real life as he is in films, and he has a great sense of fun, even though you wouldn't think so when you see him, because he looks like a battered garden gnome. He's very witty, very funny. He's a great wheeler-dealer in fact...

- Really? Did you recognise that immediately?

He was known to hide a lot of things from his producers. I used to watch him and wonder "how the hell many films am I making?" I'd mull over the previous scenes and think to myself "this can't be the same character". It was hard to find out more about what was going on, but occasionally he's been so pleased with what he was up to that he'd let the cat out of the bag: "Guess what? We're shooting three films at once".

- How did the crew take that?

There was no "crew" : just Jess, Ramón, Lina's ex-husband, who was a sort of man-Friday and Bigotini, who's real name is Rick de Conninck, who worked for Jess for a few years. They were all interchangeable. Jess usually did the set-ups, but he was often behind the camera in place of Ramón.



*Gilda Arancio, Lina Romay and Monica Swinn engage in some bloodletting in **La Comtesse Noire** (1973).*



Monica Swinn smoking a cigar in company of Pamela Stanford. ***Les Nonnes en Folie*** *(1974)*

- It was like a family business...

Yes. Lina was the household star. In the beginning there was also Jess's wife, Nicole Franco, who acted as script-girl among other things, but she got fed up with Jess and dumped him. Everyone did a bit of everything. On occasion Jess has called me in Brussels to say "can you come to Paris in the morning, Nicole is tired and is going back to Spain, I need someone to write me a script in proper French to show to Grandpa (his nick-name for Robert de Nesle. Ed.)". So I'd turn up, he'd tell me the story, and I'd write it up. I always had the feeling that I already knew the story! Jess was very obsessive : he'd always use things he'd used before, like stories of women in prison, with the same characters put in different places, even using the same names...

- What was the atmosphere like during filming in Portugal?

Shooting in Portugal went very smoothly, especially for **Les Nonnes en Folie** and **Roland, l'Homme le Plus Sexy du Monde** (both 1974). We shot a scene for one of the films in a fantastic botanical garden. I had the part of a men's tailor and I hid diamonds in a false prick. I was a male transexual, but I can't remember the title of the film; I never saw it. Most of the time Jess would just call me the day before for work the next day, no script, no nothing! Except for **Célestine** (1974) and **Les Nonnes en Folie.** Alain Petit had written the script for this one... we had a real script, typed up with dialogue and everything! The height of luxury!

- However did Franco manage to get himself hired as director on so many films?

He was a charmer, and that's where he's brilliant. I don't know another person who was better at it than him. He took everyone for a ride, from the producer down to the crew and we'd sign up for a single film and pretend that we didn't know that we were going to shoot three. For example: he'd call me and say "I've got a part that's made for you: a brothel-keeper who's become a mother superior." How could I resist?... (laughs)

- What's your opinion of his career?

He had good and bad patches. I didn't happen to fall into the best ones... Jess has one problem : if he's not filming, he's sick. I would even go so far as to say that if he couldn't film, he'd break down. He's mad about the cinema, about framing, lighting, camera movements (even though he tends to overdo the zooms); if he hasn't got a camera in his paws, he feels quite ill.
Franco always looks very serious and imperturbable... but he's having a ball inside. Sometimes I get the impression that Jess makes films the way a small boy plays with a train set, with miniature carriages instead of great big ones... and every now and then he sets up an accident. When you walk along the street with him, he never stops framing with his hands. He has an absolute need to film, even if all it is is cheap shit; he can't stop himself. On top of that he always had money problems. We were very badly paid, but he is very generous : he would invite the whole team to dinner—no expenses spared.

- Which goes to explain why it wasn't all that bad to work for him...

Yeah, except when we had to do a moonlight flit because Jess couldn't pay the hotel bill!... (laughs) That never actually happened to me, but it was a running joke with his crews.

- How did he direct his actors?

He was very subdued, and sometimes I wished he would direct us a little more. He didn't really explain the character you were playing : he suggested it to you. We often did scenes without knowing which story they belonged to. He used to communicate by playing the parts himself. He rarely shot a second take and you could see from his face whether he liked the take or not. He never commented on you work. For sex scenes he would clap his hands, say : "and now : the message!" and improvise. He never lost his temper, he was very cool. If there was a piano in a corner and the set-up wasn't going to be ready for hours, he'd sit down and play. One really only worked with him for the pleasure of doing so. It was obvious that we weren't going to get rich or famous, so we did it for the fun of it. Some of the chicks around took it seriously, and we used to send them up a bit. Butter wouldn't melt in our mouths. Jess could be very caustic.

- Did he ever talk to you about the past, or about personal things?

He never discussed his private life. He was very moody and above all a trickster. As a joke he used to talk about the political movement he was going to form in Spain, whereby it would be forbidden to forbid anything, and there would be no leader... completely utopian and anarchistic, of course. He was more open about his professional past. He talked about Orson Welles a lot, which used to drive his wife Nicole up the wall, because she loathed Welles. Jess also liked Robert Altman a lot...

- What about Lina Romay, how did she deal with erotic scenes, for instance?

She did exactly as she pleased. She was a real exhibitionist, and she took such obvious pleasure in doing sex-scenes that she disarmed any embarrassment. She was as cheerful as a sandboy.
For myself, I had asked Jess to give me scenes with girls wherever possible because I once had trouble with a dirty old man who dirty-talked me during shooting. It was on **Des Hommes de Joies**.

- Do you know what happened to Pamela Stanford?

I have no idea whether she's even still alive... she is/was a nut case and screamingly funny... I don't know what kept her going, but it was certainly more than just vitamins. I know that after she stopped making films she appeared in hard porn on stage. I've completely lost touch with her.

- And what about Alfred Baillou?

I don't know, he may be dead too. He was an adorable guy, a sweetie, and we got on well. When we were in Portugal, I loved to go out with him in Cascais wearing triple high heels... (laughter) ... and I was really proud of myself because lots of girls on the production turned their noses up at him. He came from a very rich family but was totally broke, people said that he had spent his fortune on women. He wasn't born a midget, he had a growth disease that required him to wear a corset. He doesn't have a midget's face, in fact he's quite good looking.



*Lina Romay and Monica Swinn in **Shining Sex - La Fille au Sexe Brillant** (1975).*

- According to CNC credits Monica Swinn is pseudonym for Monique Sandri...

No, my real name is Swuine and not Swinn, the Lesœurs called me that. I used the name Sandri once for some administrative papers. It was a reference to a character inspired by Sarah Bernhardt called Regina Sandri, in a novel written at the turn of the century by Félicien Champreur.

- And the producer Robert de Nesle...

He oversaw the filming on set sometimes : he had the gift of opening a door and appearing in shot just as Jess called "action!"... (laughter) ... He was always in pursuit of one of the actresses. He raked it in as a producer during the heyday of the Italian epics. Jess used to send him up rotten.

- And Alice Arno...

She gave up films. Even when she was working for Jess she was fed-up, and almost out of the business. I think she's married now.



*Monica Swinn and Lina Romay in **Shining Sex-La Fille au Sexe Brillant** (1975).*

- Ramón Ardid?

His job was very clearly defined. He learned a lot from Jess. I don't know what's happened to him. He was very nice, it must been hard for him at times because he was so very much in love with his wife (Lina Romay). He admired Jess a lot...

- Can you remember the making of *Shinning Sex - La Fille au Sexe Brillant* (1975)?

I can remember a beautiful scene with Lina, shot next to a mirror, that was used for the Belgian film poster. The film was shot near the Grande Motte in the South of France, back to back with **Midnight Party** (1975).

- It would appear that that *Frauengefängnis* (1975) was also shot back to back with another film...

Frauengefängnis and **Downtown** (1975) were both begun in Beaulieu, near Nice, and in the fort at Antibes. He was also shooting inserts for earlier films or for ones that he was about to make for other producers, of course. As a result the shoot was very bizarre, we kept re-doing scenes for no particular reason. We finished it in Zürich...
The fort at Antibes belonged to the army and Jess sent me to see them. We got permission to use the fort by pretending that we were making a film for Swiss television. Since there were a lot of chicks involved, they didn't raise any objections and Jess didn't have to pay a penny, apart from paying the extras from the Victorine Studios in Nice.

Interview recorded in 1992 by Lucas Balbo and Stéphane Derdérian, translated by Bambi Ballard.



Armed and dangerous Monica Swinn as the sadistic neon wardress in ***Frauengefängnis*** *(1975)*



He has more than enough reasons to smile Erwin C Dietrich-Switzerland's most sucessfull distributor and producer of B-films for decades

Interview
- Erwin C. Dietrich -

- You've been called one of Europe's most prolific film producers. Is there a special recipe for such a reputation?

(Laughs) I don't know. That's a question you'll have to ask the guys who said that. I don't see myself as that important or prolific. I've produced about a hundred movies during my life, I don't find that so extraordinary or amazing. Even if the films were sold all around the world, many of them are already forgotten since they followed the fashions of the time.

- How did you come to work with Jesús Franco?

I don't know, to be honest. One day he just sat down and mesmerized me. Jess is a real film buff who knows every film ever made and who could basically make any type of film. I'm pretty sure that if he ever had a producer who could give him a decent budget and a really good crew, he would top anything coming out of Hollywood. He can do absolutely everything, but he has the bad luck to make quite expensive-looking films with very, very small budgets. But I think he would be able to do it. Because of that quality, something really strange developed with Franco: he wants to always be making films—without being controlled by a producer or anyone else, naturally. You send him to a location and he actually manages to shoot a second picture with the same budget, the same crew and without the actors knowing. He later sells the film on his own account.

- Can you give me an example of that?

Yes. I did a film with him called **Frauengefängnis** (1975). It was the very first film I made with Franco. We had taken a series of photographs for the poster featuring a few naked women behind prison bars. Those photos were kept in my office. Eventually we also used one of them for the German one-sheet. Later, during a visit to the MIFED film market in Italy, I saw a poster at an Italian office for a film called **Women Behind Bars**. The poster design had been taken from one of the photos shot for my film. The direction was credited to Jess Franco and the cast was the same. Of course I said "What do you think you're doing? That's *my* film!" Finally the film turned out not to be **Frauengefängnis** but it did contain the same actors and sets as my production. The only difference was that **Women Behind Bars** had been shot in Scope. It seems Jess



***Das Frauenhaus** (1977)*

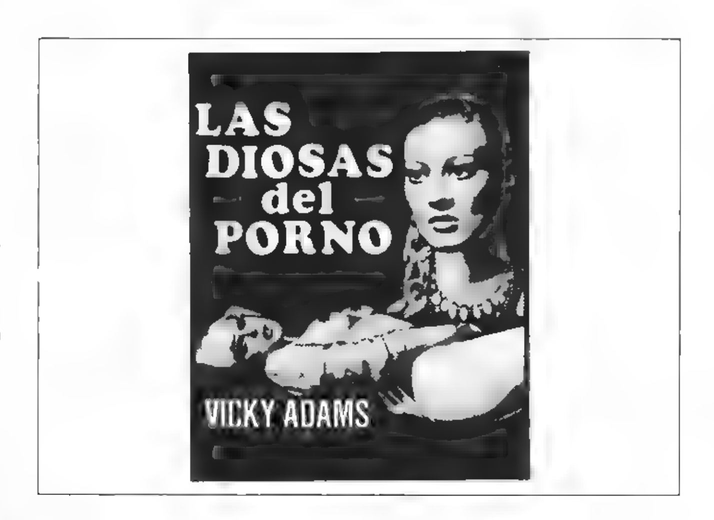
owed this Italian company some money, so he shot a small but usable film parallel to **Frauengefängnis**, without my knowledge of course, and then sold it to this company.

- But what about the crew, the cameraman, the lighting technicians?

He was also a cameraman. He was quite often responsible for the camera work in the films I've produced.

- Was he also cameraman on *Downtown - die Nackten Puppen der Unterwelt* (1975)?

That's possible. If not on the whole picture then at least on certain scenes. He loves to be behind the camera and always says that's the only way he can direct. That's a quite understandable statement, I think, and there are certainly other directors who prefer to work that way. Nowadays you have a video monitor on which you can check what your are shooting, but at the time of course, that wasn't possible. Jess always said "I have to see through the camera." That's how he was able to shoot films simultaneously without anybody knowing it. Of course, mainly he filmed scenes with people just sitting around, talking, talking and talking since he had to end up with at least 2200 meters of film but couldn't use more than 3000 meters of negative stock. Otherwise I would have noticed it. I watched this second film at the Italian office and I thought "Well, O.K., if this film is shot with my material and also financed by me, I can at least buy the distribution rights for West Germany." At that time I thought it was too crude. He got even with that woman from the Italian company by supplying her with a mediocre film. Probably Franco did the same with her as he later did with me when he owed me money. Whenever this happened he just came to me and said "I'll deliver you a film by such and such date."



- Was this also the case with *Das Bildnis der Doriana Gray* (1976)?

Not really, but it certainly is a very strange production, isn't it?

*Jess Franco has a very private eye on the delicacies of Lina Romay's body in **Downtown-Die Nackten Puppen der Unterwelt** (1975)*



An electrified Lina Romay wishes she was somewhere else in ***Frauengefängnis*** *(1975)*

I had Jess under contract for two years, paying him a large salary each month. He really made very, very good money, believe me, but the way he spent it... That really would require an expert. Franco is a gourmet, eating the best of the best if he has enough money to do so. His whole lifestyle is extremely expensive so he is in financial trouble all the time.

- Was he obliged to deliver a certain kind of film while under contract to your company?

Well he pushed himself to work as much as possible. That was also because whenever he was on a set, he knew he had enough to eat. The money he could spend each month was far more than I usually live on, but it still wasn't enough for him. So, naturally he had a lot of financial troubles, overdue bills he had to pay. Several producers were hunting for him because he still owed them large sums. Every once in a while he just disappeared from the hotel where he was staying without paying the bill, leaving his suitcases and personal belongings behind. I can remember once seizing one of his suitcases from a hotel in the South of France from which he had done a moonlight flit. I sent a guy down there to pay Franco's bill and fetch the luggage because Jess told me it contained the negative of a film I had already paid him for. Of course there was no negative in the suitcase (laughs). At least he was no longer wanted by the French police. Whenever he was shooting, the production paid for his food. That's probably why he wanted to work so much. He always came to me with new stories saying "I will shoot this, I will shoot that." I always gave him a free hand when he worked for me. I could use every type of film and as many of them as possible.

- A German journalist once wrote that it takes incredible faith in God to give Franco the money to make a film.

Yes, and I had this faith for several years. Even today I would still have this faith in him. But were I to let him make another film for me, it would be with a crew I've chosen beforehand and which is able to organize a production properly before shooting. And I also wouldn't let Franco behind the camera. Of course the question would always be : is the final result a usable film? But I am sure he could achieve that. He is a real genius in my opinion.

- Do you have an explanation for the huge success of those - "women in prison" - films?

I really can't remember anymore. **Frauengefängnis** was indeed a very, very big success. I remember watching the film with Franco before the actual release and then having an night-long discussion with him. I argued with him about what I thought he had done wrong and what he could have done better, and of course about the incredible fact that everybody could see all the grass inside those supposed prison walls. I asked him how he could dare to shoot such a thing. Why he took no time to prepare the location before shooting? Everyone realizes immediately that this is no prison, it looks much more like a ruin. Not to mention all the scenes that were out of focus or the scene with the girl who is tortured by electricity. When I saw that scene I really thought it went over the top. I knew it would bring us trouble... but it actually brought us big returns. It took me all night to decide whether to release the film or just throw it away. I was really close to just forgetting the whole

Karine Gambier (left), Susan Hemingway (2nd left), and partners from a rather uncomfortable scene in ***Frauen Für Zellenblock 9*** *(1977)*

production because I thought it was a total disaster. Fortunately we released it, and even today I'm still happy with my decision. It really was an enormous success.

- Later on Peter Baumgarter worked as cameraman for Franco. But for the women in prison pictures Baumgartner's "pupil" Rudolf "Ruedi" Küttel got the job. Was there any special reason?

Well, we had a lot of work on at that time. Peter Baumgartner also did the editing and the sound dubbing for those movies. Very often we had two, sometimes three films that had to be finished for release at the same time. I've personally cut two of my own movies in just one week. That really deserves to go into the book of records.



Peter Baumgartner (right), Director of photography on several Franco/Dietrich collaborations, makes a rare guest appearance in ***Frauen Ohne Unschuld*** *(1977).*

- *Jack the Ripper* (1976) was a pretty big production compared to Franco's usual budgets. How could you give him another job after his *Frauengefängnis* betrayal?

Well, after **Frauengefängnis** he had to promise me several things. Whenever he was be working on a new film, I would send one of my most experienced production managers to supervise him since he usually went to Portugal. This was his favorite location. This guy always had to make sure that no second film was shot parallel to the actual production. But most of **Jack the Ripper** was shot right here in Zurich.

- Why did you choose Franco as director, since he is usually more sex-oriented?

Well, Jack the Ripper was some sort of sex maniac, wasn't he? I think Jess Franco was the perfect director for this film and I still believe that Klaus Kinski was the perfect actor for the role.

- Can you tell us something about working with Klaus Kinski?

Just great!

- Great?

At that time, absolutely.

- Whenever people are asked about their collaboration with Kinski they usually say it's pretty difficult to deal with him, to say the least. And the picture that



*Klaus Kinski finds an enjoyable way to spend breaks during the shooting of **Jack the Ripper** (1976).*

*Franco instructs Klaus Kinski on the set of **Jack the Ripper** (1976).*

newspapers and magazines draw of him is usually not a very positive one.

You're talking about two completely different faces of Klaus Kinski. One is Kinski during shooting. He is an incredibly disciplined actor and if the director agrees, he also does part of the director's job. He never did that with Franco but sometimes he did it with Antonio Margheriti (Note: Margheriti shot **Geheimcode Wildgänse** (1984) and **Kommando Leopard** (1985) with Kinski for Erwin C. Dietrich). I don't consider this a put-down for the director. I think Kinski really knows his job and of course, himself best of all. Besides that, he has also a lot of experience in the business. Whenever he disagreed with the director's order and then did it his own way it was actually an improvement. The only thing with Klaus that always turned into a complete catastrophe was to send him out on a promotional tour.



*Behind the scenes: **Jack the Ripper** (1976).*

- Wasn't this the case when he came to Germany to promote *Kommando Leopard*?

Yes. I'd paid him $40 000 to do some TV and newspaper interviews as well as some press conferences. Everything ended in disaster. Everybody wrote about it. The day he arrived in Hamburg to start the tour, he punched a postman... and it went on like that. He made headlines every day. I was not very keen of that.

- But wasn't that good for the film?

No. The ugly behavior may bring him lots of headlines and promotion but no audience for my film. People don't want to see an ugly guy and a liar. He really isn't that way. In front of the camera he's a very disciplined, friendly man. That's just his "number" and also the main reason why he became so popular. Today I wouldn't make another film with Kinski.

- In his book —"Ich brauche Liebe"— Kinski wrote about *Jack the Ripper*: "I shot that bullshit in eight days."

Yes indeed, he did it in just eight days. You just have to define the word day. A day has 24 hours, night and day, and **Jack the Ripper** takes place mostly at night. We are no friends of so called "day for night" shooting so we shot almost the whole film at night. Kinski did all that without complaining and said "Well, if the crew goes, so will I." He really impressed me with that statement. To be honest, I know many actors who only work on a strictly contractual basis, and of course most contracts state that a day has only eight working hours. We had to work fifteen hours and more, but of course could pay only for a normal working day. Other actors would demand money for another day's work if we went into even 30 minutes over-time, but not

Kinski. I really remember him as a very fair, nice man. I never had any problems with him, he never arrived late or couldn't learn his lines. Only his behaviour in front of the press I didn't like.

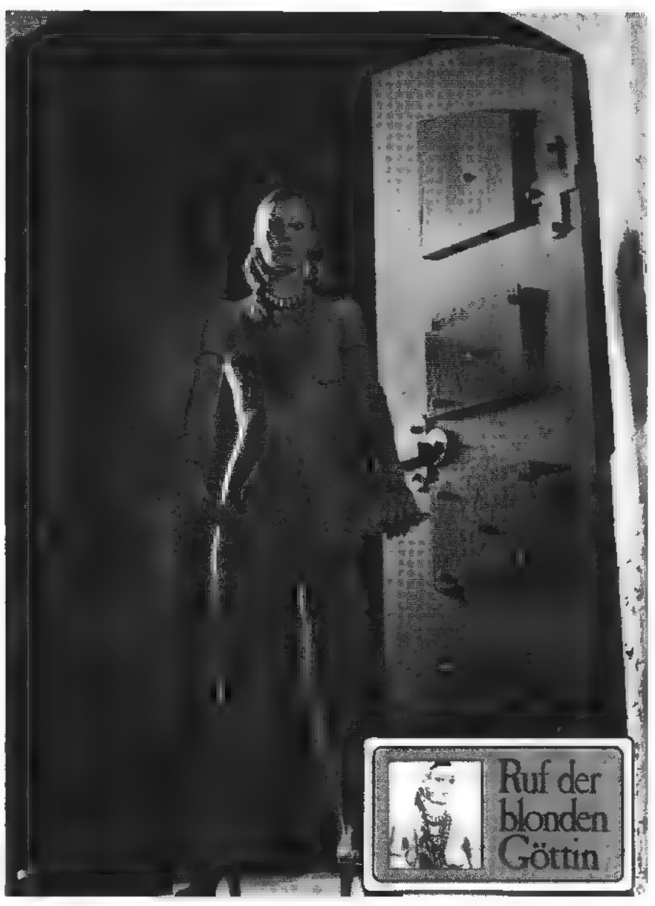
- Did Kinski have any problems with Franco on the set, since he is also considered to be a very eccentric person?

None at all.

- Is it possible that Kinski changed some of the dialogue during shooting? His scenes, especially in that film, are very high quality.

It's possible. A screenplay is not the Bible. Of course that's not true with American productions : the people who finance the film check every page of the script and sign it "O.K." Nothing can be changed without their permission. It is totally different with us. We are happy for every suggestion or change which will result in a better film. Also, we had to write our screenplays extremely fast. We never prepared a first, second, third or even fourth draft. We made only one and that was the one used for shooting. So if an actor thought a scene could be done differently and achieve a better result, why not? Even Shakespeare did that. I don't see why it should be any different for Jess Franco.

- Going back to *Das Bildnis der Doriana Gray*: The print we've seen bears the distributor mark C&T in the film's opening credits. Didn't you distribute this film under your real name?



*Voodoo doll: Victoria Adams in **Ruf der Blonden Göttin** (1977).*

*Franco (seated, Peter Baumgartner (behind the camera) and crew members during the shooting of **Jack the Ripper** (1976).*



Exhibitionism behind convent walls: ***Die Liebesbriefe einer Portugiesischen Nonne*** *(1976)*

No, I never did that. No matter how bad a film turns out to be, I always put my name on it.

- Was *Das Bildnis...* the only hardcore film you've distributed?

No, we had several. When pornography first started to be allowed on the market we thought we wouldn't distribute this type of film. Nor was I interested in shooting pornography as a director. At that time I'd stopped directing my own movies because softcore was no longer "in". For commercial reasons we changed our minds and started distributing one or two X films. I don't think I've ever seen **Das Bildnis...** completely. The whole film has been changed again, again and again. Of course it's also possible that a softcore version existed. Actually I can't even remember having ever seen this film with X-rated scenes.

- It would appear that Franco had complete creative control over this film.

Yes, indeed he did.

- Why didn't you renew your contract with Franco after the three year period?

Basically because the whole boom was over in three short years. Also, Jess wanted to move on. I think he found a new home in France with a guy named Daniel Lesœur and his Eurociné company. As far as I know he is still with them.

- *Die Liebesbriefe einer Portugiesischen Nonne* (1976) appears to be quite anti-clerical, and not only in regard to the time in which the film is supposed to take place.

Well, I can only answer that as a producer since Franco is the director. He developed the story and came up with the idea of making the film. I'd read the book "Love Letters of a Portuguese Nun" and found it pretty interesting. I can't see a real hatred for the church in the film. You know, it's not really easy to love the church and the Inquisition of that period.

- Franco said in an interview that *Mädchen im Nachtverkehr* (1976) is not one of his films.

That's not true. Franco certainly directed that picture. At first I was supposed to direct it, but for some reason I can't remember I wasn't able to. Franco directed and I only produced it. It was all based on my idea and Jess just filmed it in his own style. That's probably also why some people might think I made it. Jess shot the film in very, very long takes. I remember that very well.

- Probably because it's much faster and easier to shoot everything in one take.

Yes, indeed, but he would say that a little bit differently now. He would probably answer: "That's just the style of that kind of film."

Interview conducted by Sven Berndt and Thomas Schweer.
Translated from the German by Peter Blumenstock.



*Lina Romay in **Frauen Ohne Unschuld** (1977)*



Jesús Franco as the religious maniac Vogel in ***Le Sadique de Notre-Dame*** *(1974-79)*

Interview
- Jess Franco -

- Do you remember your beginnings in the cinema?

Well, I remember Chano Urueta, whom I worked for as an assistant. One day he said: "Go to the pond in the park and shoot me some close-ups of ducks swimming around". I was very surprised, because we were making a melodrama and I couldn't see the relevance of the ducks. I did it anyway, and much later I realized how brilliant the idea had been : he cut them into a very cold conversation between two people, thus giving the scene a very surreal atmosphere.
I also worked with Emilio Fernandez, an old Mexican with a moustache and an incredible Stet Indian face, who also played the part of the bandit chief in **The Wild Bunch.** He made some great films as a director, like **La Red** which won a prize at Cannes, **María Candelaria** and another film adapted from a Steinbeck novel.

- I must admit that I know nothing about Mexican cinema...

It isn't very well known in Spain either, apart from films starring the comic actor Cantinflas. The Mexicans have produced a lot of folksy song and dance films, but they have also adapted classic French novels like *The Count of Monte Cristo* —it's frightfully chic, with Arturo de Cordoba. They spoke with a strong Mexican accent which to the Spanish ear sounds a bit like Jamaican would to an English one, but the film was a huge hit. It was the most wonderful film, much funnier than an intentional comedy. Nowadays, when they distribute a film like that in Spain, they dub it.



Franco trying to figuring out how to shoot another film on the one he is actually doing.



*Lina Romay awaits Jesús Franco in **Shining Sex - La Fille au Sexe Brillant** (1975).*



Franco instructs hi crew on the set of ***Vampyros Lesbos*** *(1970)*

The Mexicans no longer produce much for the cinema, they mainly make those interminable series in 500 episodes, like **Los Ricos También Llóran** ("The Rich also cry") which is broadcast each morning on Spanish television. It's absolute schlock.

- Why have you come back to Spain?

I came back after General Franco died assuming that things would change. But I'm pretty disappointed because not much is different...

The only things that have changed are the unimportant ones. The façade has been cleaned up, but what's behind has stayed the same. It must be said that people here aren't used to democracy since they've never experienced it before. I had high hopes of the Socialists, but they are just new Francos, guys who want to get rich.

It's worse than Italy, nowadays only those with friends in high places get the money to make films. There is a committee which selects the projects that will get a grant, and so far about 80 % of the films that get grants are made by committee members...

But if one dares to protest they insist that there is no favouritism: "If one of our members wants to produce a film and submits his project, he is sent out of the room while we examine it," they say!

For example, Pilar Miró got a grant of 104 million Pesetas as soon as she left her job as chairman of the commission, to make **Werther**, in Santander, adapted from Goethe : the story is boring as hell, like an Æsop fable. But the people who are really affected by this are the independent producers, for since the film-maker has been given a grant, his main concern is to get good distribution, so he lets the distributor pay him what he fancies, as little as three or ten per cent... Then when an independent producer asks for a decent minimum guarantee, naturally the distributor tells him to go to hell.

To be or not to be? Franco and Karin Field during the shooting of ***Les Démons*** *(1972).*

- Have you picked up your shooting rhythm of the 70s in France...

At the moment I'm being a good boy...

- ...of four or five films a year?...

No, no, I've only made about three films in the last two years.

- There was a time when you shot about ten a year...

Not really, not ten, seven or eight perhaps. For a short while it wasn't too difficult to deal with the red tape at the Ministry of Culture. Suárez's period was good, so at that time, yes, I did make a lot of films. But since then they've brought back censorship, disguised as a "rating" committee.

I don't like that at all and I think I'm going to leave Spain once more. Everything here's so small and petty that one's creativity gets lost... The other depressing thing is that the mentality of the country has hardly changed in fifty years, except for the surface...
Take the example of the Madrid Jazz Festival: all the critics go to it, but none of them understand a thing. Lina and I went once or twice, but it was all a bit annoying: the sound was painful—horrible—badly distributed with microphones that didn't work, it was sheer hell... On top of that the public didn't know what it was all about and applauded whenever the musicians messed around on stage but not when there were some real musicians playing great stuff, that no-one could grasp...
So everything is just veneer, things appear to have changed, but as soon as you scratch the surface...



Franco attends to some detail on the set of ***Plaisir à Trois*** *(1973)*



*Franco prepares the "latest victim" of **Jack the Ripper** (1976) for shooting.*





*Too much fabric here: Franco during the shooting of **Vampyros Lesbos** (1970)*

- Are you specializing more in erotic films?

Yes and no, not more than before. I mean I have made some, but I still make fantasy, horror and even Kung-Fu movies.

- *En Busca del Dragón Dorado* (1983) for example...

No, not really. It does have a few scenes of that kind, but they are on the funny side. Its basically an adventure film, loosely based on Edgar Allan Poe's *Golden Scarab*.

- You have even had some of your films distributed by C.I.C....

Yes, they distributed four of my films, **Juego Sucio en Casablanca** (1984) with William Berger, **Camino Solitario** (1983), **Las Chicas del Tanga** (1984) which I shot in Benidorm, and **¿Cuánto Cobra un Espía?** (1984) none of which was an erotic movie. After that I made a film which I'm very attached to, **Los Blues de la Calle Pop** 1983), it was shot like a "cartoon" with Jazz. It's like a comic strip. For example : there is a street that is completely red and the bloke that enters frame is blue. I also made two more "Orloff" films...

-...including *El Siniestro Dr. Orloff* (1983) in which we meet Dr. Orloff's son?

Yes, but in fact it is Dr. Orloff who keeps getting younger...

- You also made a new adaptation of *The Fall of the House of Usher* by Edgar Allan Poe which contains scenes from *Gritos en la Noche* (The Awful Dr. Orlof, 1961).

Once the film was finished, the idea of including scenes from **Gritos en la Noche** turned me on. Vernon and I decided that the film was almost like a sequel. So I added in some scenes in flashback. I find the result very interesting. In any case, Vernon did play the main role in **El Hundimiento de la Casa Usher** (**Revenge in the House of Usher**,1983), those aren't stockshots.

- What do you think of Vernon's career at the moment?

Lately he's mainly worked for Swiss and German television. I don't think he can complain about his life, because he's always lived it just as he liked. He was never very ambitious, and never tried to become a star. He decided to live his life in his own way at his own rhythm, and in that sense he's made a success of it. I think he's a great actor, a wonderful person, someone quite incredible, a highly intelligent and extremely nice man.
He controls his own destiny...

- ...A marginal career in short...

Yes, he's like me; I'm not interested in making films like those of Carlos Saura. The last thing I want to do is make an umpteenth film about Gypsy dancers! I've know Carlos for a long time, we wrote our first script together, can you imagine it? We were both seventeen and we wrote this really shitty script... I'm very fond of Carlos personally, he's a really intelligent guy, very lucid. He wanted to make elitist films. That's what interested him... And he's very good at getting his act together on that front. That's the line he chose, but it was not for me. I love cinema and what interests me is making films and not swanning around in Cannes: I don't give a damn about that.
I'm much more like Vernon. He deliberately chose to be marginal. He's happy when he gets a good part, and the rest

*Franco, Janine Reynaud and crew during the shooting of **Necronomicon** (1967)*

*Daniel Jerome White and Jesús Franco acting in **Miss Muerte**, or the longest partnership in B movies..*

of the time he does dubbing. He was Fritz Lang's assistant and he knows the business much more thoroughly than the average actor. In fact he's more than just an actor...
I spent a day talking to Nicholas Ray who had just made a film with Henry Fonda, an actor I admire. Nicholas Ray comes from the Middle West, he has a long face, he's a very laid-back guy, very slow, who always gives what he's about to say a lot of thought. I asked him about Fonda "Tell me, what's he like?"—"He's an actor", Ray replied.
After that we talked some more. He believes that there are "pure" actors like Henry Fonda or Spencer Tracy—who was pretty dumb and unsophisticated, very dull, except when he was acting—or else there are valid people who act, like, for example, Orson Welles. He's not an actor. He's a man of the cinema who acts. That's different. We came to the conclusion that when an actor is only an actor, he's generally pretty uninteresting. To get back to Vernon: among other things he's also a man of the cinema who acts. He's incredibly quick on the uptake.

- Your "Usher" was a return to fantasy cinema...?

With **El Hundimiento de la Casa Usher** I wanted to make an Expressionist film. I knew it wouldn't work and that it wouldn't be commercial, but that's how I felt it needed to be treated. I mean, in twenty years perhaps people will discover that it's a gorgeous film, I don't think that'll happen any earlier...
It's easy for critics to say that Dreyer's **Vampyr** is a masterpiece, because they've read that in all the histories of the cinema. But I'd like to see what they'd have to say about the first **Fall of the House of Usher** by Jean Epstein or Murnau's **Nosferatu**, which are both expressionist films, with all that that stands for.

- What do you think of how that style has evolved?

There was this Renaissance of horror movies from Universal in the 40s and 50s—films by Erle C. Kenton, for example—which were much more accessible than Expressionist films. Then there was all that shit from the English school—Christopher Lee and company which in my opinion is real shit. Terence Fisher is one of the worst film-makers that ever was.

- And yet his films are considered modern classics...

No, they're not classics; his films are cold, there's a sort of distance. There's the same distance that Christopher Lee has when he acts. He never commits, he doesn't believe in it. Vernon believes, he gets deeply involved because he appreciates what he's doing. You'd have to give Christopher Shakespeare's *King Lear* for which he'd get to wear a false nose, powder on his cheeks and a wig, before he'll get involved. If he's not playing Shakespeare, he's miserable and becomes unbearable because he hates to do anything else. Terence Fisher hated making fantasy films. He made them for money, whereas I feel that one doesn't have the right to do something unless one believes in it.
I adore Westerns and I had a lot of offers to make them in the days of the "Spaghetti Western". I almost made one. It was a remake of **O.K. Corral** with Broderick Crawford, Guy Madison and some other American actors, and the story was set on the Mexican border, as Sergio Leone had done when he shot movies here; which is very clever since it makes the film work. We were just about to make the film when the producer replaced Broderick Crawford and Guy Madison with a couple of petty little Italian actors, a pair of louts. So I turned the job down, it was already very risky to try to follow John Ford's **O.K.**



Yelena Samarina and Franco in the sadly never finished ***Misterio del Castillo Rojo.***



Franco filming **Les Prédateurs de la nuit** (1987-88).

Corral, and if all you've got to work with is Anthony Steffen, it becomes impossible!

- What do you think of Klaus Kinski?

He's a very intelligent guy, very cultured, who knows what he's doing and does it very well. Kinski's particularity is his personality... you're watching an ordinary film. Suddenly Kinski enters the frame and everybody jumps. He has that power. The last film I made with him was **Jack the Ripper** (1976). He also appeared in **El Conde Drácula** (1969), **Venus in Furs** (1968) or rather **Black Angel**, because **Venus in Furs** is the idiotic title that the Americans gave it to annoy an Italian company which had done a remake of *La Vénus en fourrure* , and **Justine** (1968), which was the first one we did together. I have never had the slightest disagreement with him. The problem is that Spanish and Italian directors think they're God the Father. The actors must obey them because they're the boss, they say: "You come in here, you stop here, you look at my hand and you say : Hello". Naturally Klaus won't put up with that, no actor likes that...
I worked with Orson Welles, and also with King Vidor as part of his second unit. Those are people one can respect. Orson, for instance, always discusses the scene with the actor. He asks him whether he prefers to come in and sit down, or remain standing, with the result that the actor gives a much better performance. One shouldn't treat actors like cattle, because it brings one nothing, except scandals or problems.

- It seems that Kinski is very capricious on location...

I only ever had one disagreement with Klaus, just before the shooting of **El Conde Drácula**... He said to me: "I don't like the set. You think you're a modern director and yet you put me in a set to play a madman in his cell. Why don't we shoot it in a real cell?" I answered: "Well, I had planned to shoot it in a real cell, but then it occured to me that if I did that with you, they might not let you out again!"
He burst out laughing and called me a bastard. That's the only time there was ever anything like that. We're very good friends and he's made a lot of concessions to work with me, accepting to be paid less than he usually gets. That said, I'd love to work with him some more, to make another dozen films or so, because when you've got him, you've got fifty per cent of the film. (The interview took place before Kinski's death. Ed.).

- He's just finished a film here in Spain, *El Caballero del Dragón*, by Fernando Colomo...

Yes, but don't bother to go and see it... I'm sure there are better things to see just walking down the street. The film is incredibly stupid and pretentious. Klaus only made it for the cash. He has a very small part, it only took him a week. He had a fight with the director who grabbed him by the beard and shook him. Klaus is a good guy, he's intelligent and when he has that kind of problem it's because he's producing shit and he probably reacts faster than other people.

- He only has a tiny part in *El Conde Drácula*...

No, you must have seen a version cut down for video (Editor's note: it turns out that half Kinski's scenes have been cut from the French video version). He plays the part of Renfield. I purposely lengthened the part for him. His part's as big as Herbert Lom's and bigger than Paul Muller's.

- Was it an European co-production?

All the films I made at the time were American films produced by American International Commonwealth Pictures. They negotiated co-productions with England, Italy, etc. for financial reasons. I didn't know a thing about it. I would shoot the film in English with actors hired by the Americans. After the event I learned that two or three of my films had mainly English capital; but I only shot one film in England, and then only a part of it. **Venus in Furs** is supposedly English, but I didn't shoot a single scene in England.
The co-production deals set up by the guys from American International in Italy, Germany, and England were very complicated in order to avoid paying custom's duties and union rates.
But I knew nothing about it. For example, **99 Women** (1968) is an American film that was distributed here as a Spanish film with three minutes cut by the bastard censors of the time. I never knew the film was "Spanish". We shot a little bit of it in Spain for practical reasons to do with the actors' schedules, and in order to shoot the interiors in the superb Castle in Alicante. All the exteriors were shot in Brazil with just one Spanish actor... but it became a "Spanish" production.



Directing Soledad Miranda in **Vampyros Lesbos** (1970)



Two enfants terribles at work . Franco and Klaus Kinski during the shooting of ***Jack The Ripper*** *(1976)*

- You created your own "school" and you started a few people off in the business...

Yes, Candy Coster (One of Lina's pseudonyms) for instance, directed four films. But you could hardly call that a "school" because unfortunately some of them came unstuck, except for my nephew Ricardo, who made **Pascal Duarte** (1976) which won a prize at Cannes.

- How have Spanish critics reacted to your latest erotic films?

They never get a mention. I was interviewed on Spanish national radio by an "official" critic and I asked why he never reviewed sex films...
"Is it because you think it's a sin to go and see them? or is it because you hate eroticism, or you're still a virgin..." —I was the one asking all the questions!— "No, not at all, I went to see **Empire of the Senses**" he replied. "Naturally, if it's **Empire of the Senses** and you've already read the reviews, then you'll go and see it... but if it's by Jess Franco, you won't go, saying to yourself: 'It's bound to be shit'. You ought to see it before you criticise, I said. Listen, sex films are a genre like any other. It's as if you said '—ah, it's a Western, I won't go and see it.' Or is it that your morality is affected? Do you get over-excited when you watch them, or what?..."
He wasn't pleased, because it was the truth! I find it very irritating to see things dealt with according to criteria of that kind. In any case, as far as I'm concerned the "official" critics are robots.

- What is your opinion of Spanish cinema at the moment?

The "official" Spanish films shown at festivals... what are they? In my opinion they are what I call "slow rustic" films. That is to say films by people like Cacoyannis, except that in the Spanish ones they wear large Basque berets as they contemplate a cow and say "Oooh vacaaa!" ...(laughs)...
There've been at least sixty of that order. Francisco Rabal, for example, is very pleased with **Los Santos Inocentes**. He's in work for the next two years, all thanks to the beret...

On the set of ***Le Journal Intime d'une nymphomane*** *(also used for* ***Les Ébranlées*** *and* ***Un Silencio de Tumba****).*

- The magazine *Fotogramas* has just published an opinion poll which says that Francisco Rabal is the most popular Spanish actor and Victoria Abril the most popular actress. What do you think about that?

Victoria Abril... do you find her as good as all that?

- Not particularly, but that's what the readers thought...

She was good when she started about ten years ago, but now I find her a little stuck-up... the Queen Mother. O.K., she's not bad, but from there to say she is the best...
She lives with a Frenchman, an assistant director she met on location in Portugal.
Francisco Rabal is another matter, I think he's very good; better than when he was a young man in the Buñuel period. He's aged well, he's got a much more interesting mug now. He's no longer a "handsome guy", but he's got a great face. As it happens, for me the best Spanish actor is Fernando Fernán Gómez.

- What do you think of the Pedro Almodovar phenomenon?

Almodovar is a really great guy, who's got the courage to show himself for what he is, —a gay transvestite—, who sings though he can't sing, and who gets things jumping by just doing any old thing. I admire him a lot for that, and I say bravo!
I prefer his first film to **Matador**, because he's beginning to take himself too seriously now. With **Matador**, he thinks he's the new William Wyler. I think he believes he must make things like that, but I preferred him when he filmed nuns out walking their tiger in the garden in **Entre Tieneblas** or his first scatological film, **Pepi, Luci, Bom y otras Chicas del Montón**. It was quite shameless, but in the best meaning of the word.
What's so terrible is that this country won't let you be like that: it forces you to join the system. I saw an interview with him on television recently in which they asked him : "What gave you the idea for **Matador**?" and he replied : "I feel that bullfighters are a mixture of love and violence..."
He was going too far there, that's stupid. At least in my opinion. He should break with the system and carry on making his low-budget stuff, it was completely marginal, but great. That doesn't mean that I don't like anything he's made lately, but I think the direction he was going in before was better for Spain. If he's already taking himself for Carlos Saura the Second, it's depressing...
Colomo is more or less in the same situation. There is this series of films by the "movida Madrileña", made by guys like Colomo and Trueba, films that are funny, sincere and spontaneous. Then they start making things like **El Caballero del Dragón**, whereas they had done so much better before. They'd found two or three fun actors, no the best, but really natural performers, relaxed, perfect for modern-day stories, ordinary people. The problem is that no-one will let them get on with it, and they're pushed into making idiotic films that are supposed to be "classy" and have a "message".
When Marco Ferreri worked in Spain... he began his directing career here. He was a rep for the "Dianido" lighting suppliers and he got really interested in the cinema by going on location. He shot his first three or four films here... I remember once when he was preparing a film, during a meeting of intellectual directors like Saura, Mario Camus and the others, he and I were chatting outside when the door of the conference room opened and the film-makers came out. Ferreri rushed over and said: "As you come out, leave your 'messages' on this chair". Then he said to Saura: "Hey, I'm beginning a shoot next Monday... and I haven't got a 'message'. You don't happen to have a little itty-bitty 'message'... a message that you're not going to use or that you don't need any more?..." That's Spanish "official" cinema for you!
If you look at early Visconti films like **Rocco and his Brothers**, they're much better than his Verdi operas. But everybody calls him a genius when they see Dirk Bogarde's tears making his clownish make-up run in **Death in Venise**. And yet there are good directors in Italy, Dino Risi for example. Even Francesco Rosi, who is more committed, I like his film **Uomini Contro** with Alain Cuny. I like it better than any Visconti film. People like Lattuada when he first started, or Cottafavi and Freda who had a much greater sense of rhythm, of editing, of showmanship, of art...
Now we have to suffer the Taviani Brothers and company, who bore the pants off you... They're unbelievable... People sit and yawn with boredom for two hours and then they come out and say "It's very beautiful, a little heavy and boring perhaps, but it needed to be made..."
People take themselves too seriously. I don't remember who it was that said "Masterpieces are never the result of the wish to create a masterpiece". One makes the film and it becomes a masterpiece afterwards. Most directors in this country think they're about to create THE masterpiece. Every shot must be perfect, but that results in unbearable films and all one ends up with is a headache.

Interview with Jesús Franco at which Lina Romay was present, Studios Arcofón (Madrid), 08/05/1986, translated from the French by Bambi Ballard.

- A Tribute by Carlos Aguilar -

In January 1980, I published the first issue of a fanzine which, as an acknowledgement of what Jesús Franco's work had meant to me, I entitled "Morpho". The fourth (and last) issue was devoted to Soledad Miranda.

I met Jesús Franco in 1983, when I had just started in the movie business myself, and was a member of the organizing committee of the Madrid film festival "Imagfic". I was too shy to tell him how much his films had affected me, but we became good friends, frequently lunching or going to the cinema together. The same year I included **El Hundimiento de la Casa Usher** in the festival programme. It was presented by it's star Howard Vernon in person, but that did not stop the the audience from booing the film and leaving the cinema in droves. The whole event was such a scandal that it eventually led to my resignation.

However, my friendship with Franco survived, and he offered me a job as his assistant. I accepted with the enthusiasm that previous admirers had no doubt expressed when offered similar advancement by him. Even my girl friend, Julia Terán, was included in the team!

I collaborated on three films shot back to back in Alicante and the Canary Islands: **Las Ultimas de Filipinas, Bankok, Cita con la Muerte** and **Viaje a Bankok, Ataúd Incluido** (1985). My initial assignment as assistant director was extended to include that of set decorator, lighting manager and actor. Making a film in a few days with virtually no money is not the fun movie fans believe it to be, it's a frenzy of rushing hither and thither and improvising at every turn... Amid such chaos you could not help but admire Jesús for his energy, his physical stamina and his consummate skill at making us believe that his films have meaning where they have none. Placing everything that comes to hand in front of it, Jesús virtually embraces the camera, like a child clinging to his favorite toy. He is so obsessively convinced of the quality of the result that he can carry on filming without preparation or interruption. If it rains on the set, it rains in the film, if the sun shines, the sun shines in the movie too. Anything rather than stop shooting. There is no point in keeping to the script for, as he rightly observes, "the audience hasn't read it."



*Assistant director Carlos Aguilar instructs Howard Vernon on the set of **Viaje a Bangkok Ataúd Incluido** (1985)*



Viaje a Bangkok Ataúd Incluido (1985)

"The only way to make a movie is to go ahead and make it", he once told me, and: "I am a jazz musician who makes films". His system derives from the probably instinctive fusion of both principles. An anecdote springs to mind that for me highlights his method. Looking for somewhere to shoot an oriental cabaret sequence, Jesús and I found a typically Spanish location that he considered perfect. When I protested, pointing out that there was a huge painting of bullfighters slap in the middle of it, he smiled and replied: "Then we'll remove the painting." Cinema is not a matter of finding the necessary elements, it is also a matter of removing the ones that don't fit. The result is the same. This was to become a principle that I bore in mind when writing my novels.

As a man Jesús Franco is cultivated and witty, but he is also a lying, egocentric, vain and deeply self-centred person. To do him justice, he has no desire to get rich or take advantage of people, he is simply driven by a profound urge to make films. In the same way a junkie is driven to steal to feed his habit, Franco will do literally anything, even cheat his own shadow, to shoot a new picture. Whether he is given four million dollars or four million pesetas, it's shooting a new picture that counts.

Our personal and professional relationship ended after those three films, though we resumed them briefly two years later on **Biba la Banda**, a film produced by Jesús Franco but directed by the actor, Richard Palacios. I was their press officer. We have met occasionally since. Once, during a showing of Welles' **Chimes at Midnight**, he expressed interest in adapting my novel *La Interferencia* for the cinema... I still like his work, though, of course, not all of it, and it has been with pleasure that I have written and spoken about him in recent years, as well as organizing showings of his films at the Spanish archive, and now contributing to the present book.

Carlos Aguilar
October 1992

· Jess Franco Discography ·

Music has always been one of the most important things for Jesús Franco, in life as well as in his films. Wether it be Italian soundtrack legend Bruno Nicolai, Netherland's Jerry Van Rooyen, Germany's Jazz "popes" Manfred Hübler and Siegried Schwab or excentric French composer Daniel J. White—to name but a few—Franco has had used all, and their musical styles, ranging from moody Jazz over imposing orchestra suites and folk music to sultry synthysizer themes, gave a remarkable artistic variety to his already culturally rich *œuvre*. It is a shame that their work still remains widely unappreciated and that only a minor part has made its way onto vinyl. This is an attempt to cover the few released soundtracks from Franco's films. We trust we have spent enough time in dark, dusty cellars to have found them all and we hope that there is much more to come in the near future.

Justine

Music composed and conducted by Bruno Nicolai
Italian LP pressing: Gemelli No. GG-ST 10-013
Music copyright by Gemelli Edizioni Musicali

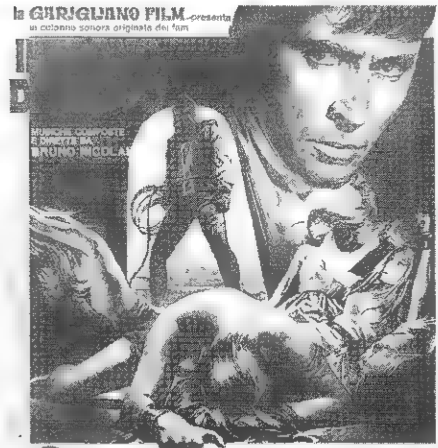
This extremely beautiful music in the style of baroque composers such as Antonio Vivaldi has been released by Nicolai's own record label Gemelli. However, it was never really for sale to the public at the time of its release since all Gemelli pressings were what are called "scoring records", mainly aimed at radio stations to promote the picture before its theatric release.



Il Trono di Fuoco

Music composed and conducted by Bruno Nicolai
Italian LP pressing: Cinevox M.D.F. 33/32
Music copyright by Edizioni Musicali Bixio

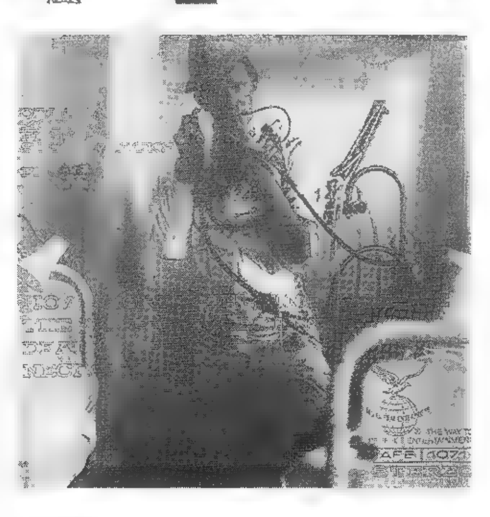
This extremely hard-to-find-record mainly concentrates on Nicolai's sixties' musical style, made distinctive by the impressive use of a large orchestra and the charismatic changes from romantic melodies to dark musical impressions. It nevertheless provides a foretaste of Nicolai's exploration of new musical theories which reached its peak in the 70s, when he scored countless Italian thriller-pictures with a highly *avantgarde* approach. As has been the case with the score of **El Conde Drácula**, several extracts from this one can be heared in Franco's **Dracula, Prisonnier de Frankenstein** (1971) as well as in **Los Amantes de la Isla del Diablo** (1972) .



How Short is the Time for Love / The Vampire Happening / Death on a Rainy Day / Necronomicon

Music composed, arranged and conducted by Jerry Van Rooyen
W-German pressing: Aquila Film Enterprises, AFE 1071 - Stereo

Nobody would suspect the soundtrack of a Franco film inside such an over-the-top cover. The picture is probably of the popular composer Van Rooyen himself, which may be one reason for the rarity of this Aquila Film filmscore record, issued in the late 60s to promote their productions on radio, and featuring a highly entertaining Jazz-Blues score.





Marquis De Sade's Philosophy in the Boudoir

Music composed and conducted by Bruno Nicolai
Italian LP pressing: Gemelli No. GG - 10-024 - Monoaurale
Music Copyright by Gemelli Edizioni Musicali

This Gemelli release highlights Nicolai's genius at changing musical styles as fast as he changed productions. It is an incredibly psychedelic and lighthearted score that suits the erotic delirum of Franco's film perfectly, though several tracks from this record never made their way into the movie. They do, however, appear in some other pictures, such as the title-track "De Sade 70" which accompanies the final credits of Franco's **Robinson und seine wilden Sklavinnen** (1971) and Emilio P. Miraglia's **La Notte che Evelyn Uscì dalla Tomba (The Night Evelyn Came out of the Grave**, 1971). Curiously, the track "Drug Party" can be heared in the US-release of Enrique L. Equiluz's **La Marca del Hombre Lobo** (1967), entitled **Frankenstein's Bloody Terror** in the States, where the possibly illegal use of Nicolai's music is uncredited.



Il Conte Dracula

Music composed and conducted by Bruno Nicolai
Italian LP pressing: Edizioni Musicali EDI-PAN CS 2013 - Stereo
Music copyright by Edizioni Musicali EDI-PAN

Issued in Italy at the time of the film's re-release in the late 70s (take a look at the artwork on the cover, featuring Christopher Lee as Dracula in a Hammer production and Klaus Kinski in Werner Herzog's 1978 **Nosferatu**), this record contains one of the most interesting works of Italian composer Nicolai, most famous for his countless colaborations with soundtrack-legend Ennio Morricone, who sadly died in early 1992. Mainly concentrating on the sharp and creepy sound of the dulcimer, inspired by traditional Roumanian folk-music, all the themes are supported by an agressive orchestra-sound which transforms this score into one of the most recognizable and unforgettable Franco scores ever. Franco re-used several themes later to accompany his **Dracula Prisonnier de Frankenstein** (1971) as well as in **Los Amantes de la Isla del Diablo** (1972). Rumour has it that a Spanish pressing with a different cover exists.



Die Säge des Todes

Music composed by Frank Duval, conducted and arranged by Michel Dupont
W-German "45" pressing: Polydor No. 2042 286 - Stereo

This single contains two sultry syntheziser tracks entitled "Love in the shadow pt. 1&2" that appear to be quite typical compositions by German musician Frank Duval, who became famous in his country in the early 80s for countless scorings of television-series and TV-movies.

Les Prédateurs de la Nuit



Music by Romano Musumarra, vocals by Vincent Thoma
French "45" pressing: Ariola No. RC 110 - Stereo
Music copyright by Éditions Productions Georges Mary

Aimed at a high placing in the hit parade rather than at delighting the ears of soundtrack collectors, this single contains the film's unforgettable titletrack "Faceless", sung by French pop singer Vincent Thoma, as well as a moody theme entitled "Les Prédateurs de la Nuit" on side two.

Fantafestival vol. 2



Various artists, Selection by Claudio Fuiano
Italian pressing: Cinevox, CIAK series No. CIA 5084 (LP); CDCIA 5084 (CD)

Devoted to one of Italy's most famous Film festivals dealing with the fantastic genre, this record features not only several unpublished titles such as suites from Mario Bava's **Terrore Nello Spazio** by Gino Marinuzi Jr. or from Giorgio Ferroni's **La Notte Dei Diavoli** by Giorgio Gasslini, but also a long mix of Nicolai's score for **Il Trono di Fuoco**, that constitutes the most impressive part of this long-out-of-print record.

Fantafestival vol. 3



Various Artists, Selection by Claudio Fuiano
Italian Pressing: Cinevox CIAK series No. CIA 5093 (LP); CDCIA 5093 (CD)

Claudio Fuiano's third selection of music from fantastic films again features previously unreleased scores such as Carlo Savina's music for **La Crypta e l'Incubo** and two tracks from Bruno Nicolai's music for **Il Trono di Fuoco** which do not appear on the soundtrack LP of that film.

Note:
- The Japanese CD "Cinemaconcerto" (SLCD-1006) contains a cover version of Daniel White's score for Franco's **Les Maitresses Du Dr. Jekyll** (**El Secreto Del Doctor Orloff**, 1964), arranged and conducted by Alessandro Cavicchi However, since it's not an original soundtrack recording it isn't featured in the main section of this article.
- In the Italian version of Franco's **Juliette**, shot in 1975 but released in Italy in the late 70s, Daniel White's original score has been ereased and only music from Nico Fidenco, originally composed for director Joe D'Amato alias Aristide Massaccesi (who also supervised the Italian version of this Franco film) and his series of "Black Emanuelle" films starring Laura Gemser, can be heard. Tracks from the following records were used:

Emanuelle in America - Italian LP pressing: Beat LPF 038 - Stereomono
Emanuelle Nera Orient Reportage - Italian LP pressing: Fida Record, LFR 4; W-German "45" pressing: Decca 6.12055 AC
Emanuelle Perche' Violenza alle Donne? - Italian LP pressing: Beat LPF 039; Italian "45" pressing, Beat BTF 103
Gli Ultimi Cannibali - Italian "45" pressing: Duse Record BTF 104

PB

- Film Index -

55 Days at Peking **47**
077-Opération Sexy - *see* Muerte Silba un Blues, La
077 Intrigue à Lisbonne - *see* Da 077 Intrigo a Lisbona
99 Donne - *see* 99 Mujeres
99 Femmes Perverses - *see* 99 Mujeres
99 Frauen - *see* 99 Mujeres
99 Mujeres **63**
99 Women - *see* 99 Mujeres
A Comme Apicalypse - *see* Christina Princesse de l'Érotisme
Aberraciones Sexuales de una Mujer Casada **148**
Aberraciones Sexuales de una Rubia Caliente - *see* Teuflischen Schwestern, Die
Abuelo, la Condesa y Escarlate la Traviesa, El - *see* Scarlet
Against all Odds - *see* Fu-Manchu y el Beso de la Muerte
Agente Speciale L.K.: Operazione Re Mida - *see* Lucky, el Intrepido
Agentenfalle Lissabon - *see* Da 077 Intrigo a Lisbona
Al Otro Lado del Espejo **100**
Allarme a Scotland Yard: Sei Omicidi Senza Assassino - *see* Todesrächer von Soho, Der
Alpha - *see* Shining Sex-La Fille au Sexe Brillant
Ama Rosa **37**
Amantes de la Isla del Diablo, Los 89
Amanti del Dr. Jekyll, Le - *see* Secreto del Doctor Orloff, El
Amants de l'Ile du Diable, Les - *see* Amantes de la Isla del Diablo, Los
Amazonas - *see* X 312-Flug zur Hölle
Amazones de la Luxure - *see* Maciste Contre la Reine des Amazones
Amazones du Temple d'Or, Les **159**
Ana Dice Sí **36**
Angel of Death - *see* Commando Mengele
Appointment with Lust - *see* Im Schloss der Blutigen Begierde
Arbol de España, El **35**
Around the World in 80 Days **34**
Arrivederci Dimas - *see* Jueves, Milagro, Los
Asesino Llevaba Medias Negras, El **161**
Assignement Istanbul - *see* Castillo de Fu-Manchu, El
Attack of the Robots - *see* Cartas Boca Arriba
Avaleuses, Les - *see* Comtesse Noire, La
Avenger, The - *see* Todesrächer von Soho, Der
Awful Dr. Orlof, The - *see* Gritos en la Noche
Bahia Esmeralda, La **179**
Bahia Blanca **162**
Bangkok, Cita con la Muerte **164**
Barbarian Goddess - *see* Mondo Cannibale
Barbed Wire Dolls - *see* Frauengefängnis
Bare Breasted Countess, The - *see* Comtesse Noire, La
Barrio Chino **158**
Belle de Tabarin, La - *see* Reina del Tabarín, La
Bésame, Monstruo **59**
Bestia del Castello Maledetto, La - *see* Mano de un Hombre Muerto, La
Biba la Banda **175**
Bildnis der Doriana Gray, Das **120**
Black Angel - *see* Venus in Furs
Blood of Fu-Manchu - *see* Fu-Manchu y el Beso de la Muerte
Bloody Judge, The - *see* Hexentöter von Blackmoor, Der
Bloody Moon - *see* Säge des Todes, Die
Blue Rita - *see* Frauenhaus, Das
Blues au Clair de Lune - *see* Tango au Clair de Lune
Blues de la Calle Pop (Aventuras de Felipe Malboro, Volumen 8), Los 158
Blutgericht der Gequälten Frauen, Das - *see* Maldición de Frankenstein, La
Botas Negras, Látigo de Cuero **152**
Bragueta Story **166**
Bram Stoker's Count Dracula - *see* Conde Drácula, El
Brûlantes, Les - *see* 99 Mujeres
Bûcher aux Sorcières, Le - *see* Hexentöter von Blackmoor, Der
Ça Barde Chez les Mignonnes - *see* Residencia para Espías
Caged Women - *see* Frauengefängnis
Camino Solitario **157**
Camp d'Amour - *see* Frauen im Liebeslager
Camp d'Amour pour Mercenaires - *see* Frauen im Liebeslager
Camp Érotique - *see* Frauen im Liebeslager
Campanadas a Medianoche **52**
Cannibales, Les - *see* Mondo Cannibale
Cannibals, The - *see* Mondo Cannibale
Caprices Sados pour Salopes du Plaisir - *see* Falo Crest
Captive Women - *see* Nackten Superhexen vom Rio Amore, Die
Caresses de Chattes - *see* Mais Qui Donc a Violé Linda? (Plaisir Solitaire)
Cartas Boca Arriba **52**
Cartas de Amor a una Monja Portuguesa - *see* Liebesbriefe einer Portugiesischen Nonne, Die
Cartes sur Table - *see* Cartas Boca Arriba
Casa de las Mujeres Perdidas, La **153**
Caso de las Dos Bellezas, El **58**
Caste of Unholy Desires - *see* Im Schloss der Blutigen Begierde
Castello di Fu-Manchu, Il - *see* Castillo de Fu-Manchu, El
Castillo de Fu-Manchu, El **64**
Castillo Rojo, El - *see* Misterio del Castillo Rojo, El
Castle of Fu-Manchu - *see* Castillo de Fu-Manchu, El
Castle of Lust - *see* Im Schloss der Blutigen Begierde
Castle of the Creeping Flesh - *see* Im Schloss der Blutigen Begierde
Castle of the Doomed - *see* Bésame Monstruo
Celestine, an All Around Maid - *see* Celestine, Bonne à Tout Faire
Celestine, Bonne à Tout Faire **108**
Celestine, Maid at Your Service - *see* Celestine, Bonne à Tout Faire
Certains l'Aiment Noire - *see* Vampiresas 1930
Chains and Black Leather - *see* Sadique de Notre-Dame, Le
Chasse à la Maffia - *see* Rififi en la Ciudad
Chasseur de l'Enfer-Hell Hunter - *see* Sexo Caníbal
Chasseurs d'Hommes - *see* Sexo Caníbal
Chatouilleuses, Les - *see* Nonnes en Folie, Les
Chauchemars Naissent la Nuit, Les **77**
Chemin Solitaire, Le - *see* Frissons sur la Peau, Des
Chica de las Bragas Transparentes, La **146**
Chicas de Copacabana, Las **136**
Chicas del Tanga, Las **160**
Chimes at Midnight - *see* Campanadas a Medianoche
Christina Princesse de l'Érotisme **77**
Chupete de Lulú, El **164**
Chuponas, Las **165**
Chute des Aigles, La **180**
Cita con la Muerte - *see* Môme Vert de Gris, La
Ciudad sin Hombres, La **63**
Coccolona, La - *see* Midnight Party
Cocktail Spécial **133**
Colegias es Viladas - *see* Säge des Todes, Die
Colombian Connection - *see* Dark Mission (Operación Cocaina)
Comando Infernal - *see* Hombre que Mató a Mengele, El
Comando Mengele - *see* Hombre que Mató a Mengele, El
Come with Me My Blond Emmanuelle - Tango au Clair de Lune
Comédiens, Les - *see* Cómicos
Cómicos **33**
Commando Mengele **165**
Comtesse aux Seins Nus, La - *see* Comtesse Noire, La
Comtesse Noire, La **105**
Comtesse Perverse, La **100**
Comtesse Zaroff, La - *see* Comtesse Perverse, La
Conde Drácula, El **71**
Confesiones Intimas de una Exhibicionista **154**
Confessioni Proibite di una Monaca Adolescente - *see* Liebesbriefe einer Portugiesischen Nonne, Die
Conte Dracula, Il - *see* Conde Drácula, El
Corrida Pour un Espion - *see* Lucky, el Intrepido
Count Dracula - *see* Conde Drácula, El
Coyote, El **33**
Cri d'Amour de la Déesse Bonde, Le - *see* Ruf der Blonden Göttin
Crímenes de Usher, Los - *see* Hundimiento de la Casa Usher, El
Crimes dans l'Extase - *see* Sie Tötete in Ekstase
Cris d'Amour d'Une Déesse Blonde, Les - *see* Ruf der Blonden Göttin
Croqueuses, Les - *see* Comtesse Perverse, La
Cuadecuc (Vampir) **72**
Cuadrilátero **73**
¿Cuánto Cobra un Espía? **162**
Cuerpos y Almas - *see* Sinfonía Erótica
Da 077 Intrigo a Lisbona **52**
Dan Chez les Gentlemen - *see* Residencia para Espías
Dans les Griffes du Maniaque - *see* Miss Muerte
Dark Mission (Operación Cocaina) **175**
De Sade 70 - *see* Jungfrau und die Peitsche, Die
De Sade 2000 - *see* Eugénie
De Sade's Juliette **114**
De Sade, les Infortunes de la Vertu - *see* Justine and Juliet
Dea Cannibale, La - *see* Mondo Cannibale
Deadly Sanctuary - *see* Justine and Juliet
Death Avenger - *see* Todesrächer von Soho, Der
Death of a Cyclist - *see* Muerte de un Ciclista
Déesse Cannibale, La - *see* Mondo Cannibale
Déesse Nue, La - *see* Ruf der Blonden Göttin, Der
Defloration - *see* Jungfrauen-Report
Deine Zärtlichkeiten **73**
Delirium - *see* Necronomicon-Geträumte Sünden
Demon Doctor, The - *see* Gritos en la Noche
Demone, Le - *see* Démons, Les
Demoniac - *see* Sadique de Notre-Dame, Le
Demonios, Os - *see* Démons, Les
Demons, Les - *see* Démons, Les
Demons, The - *see* Démons, Les
Démons, Les **93**
Depredadores de la Noche, Los - *see* Prédateurs de la Nuit, Les
Dernier Frisson - *see* Frissons sur la Peau, Des
Des Filles Pour l'Amour - *see* Ébranlées, Les
Desideri Erotici di Christina, I - *see* Christina Princesse de l'Érotisme
Destierro del Cid, El **36**
Deux Espionnes Avex un Petit Slip à Fleur - *see* Opalo de Fuego (Mercaderes del Sexo)
Deux Sœurs Vicieuses - *see* Teuflischen Schwestern, Die
Devil Came from Akasava, The - *see* Teufel Kam aus Akasava, Der
Devil Hunter, The - *see* Sexo Caníbal
Diablo que Vino de Akasawa, El - *see* Teufel Kam aus Akasava, Der
Diabolical Dr. Z, The - *see* Miss Muerte
Diabolico Dottor Satana, Il - *see* Gritos en la Noche
Diamants du Kilimandjaro, Les - *see* Tesoro de la Diosa Blanca, El

Diamants pour l'Enfer, Des **118**
Diario Intimo de una Ninfómana - *see* Journal Intime d'une Nymphomane, Le
Diary of a Nymphomaniac - *see* Journal Intime d'une Nymphomane, Le
Diosas del Porno, Las - *see* Ruf der Blonden Göttin, Der
Dirty Dracula - *see* Bildnis der Doriana Gray, Das
Doctor Mabuse, El - *see* Venganza del Doctor Mabuse, La
Doktor Mabuse, Der - *see* Venganza del Doctor Mabuse, La
Dolls for Sale, *see* Ébranlées, Les
Don Quijote **181**
Dos Bellezas, Las - *see* Justine and Juliet
Dossier Moneures - *see* Je Brûle de Partout
Downtown Heat **180**
Downtown-die Nackten Puppen der Unterwelt **119**
Dr. M Schlägt Zu - *see* Venganza del Doctor Mabuse, La
Dr Orloff's Monster - *see* Secreto del Doctor Orloff, El
Dr Z and Miss Death - *see* Miss Muerte
Dracula Contro Frankenstein - *see* Drácula Contra Frankenstein
Dracula Prisoner of Frankenstein - *see* Drácula Contra Frankenstein
Dracula Prisonnier de Frankenstein - *see* Drácula Contra Frankenstein
Drácula Contra el Doctor Frankenstein - *see* Drácula Contra Frankenstein
Drácula Contra Frankenstein **86**
Dulce Justine - *see* Justine and Juliet
Ébranlées, Les **94**
Een Kapitein van 15 Jaar - *see* Un Capitán de Quince Años
Egoisti, Gli - *see* Muerte de un Ciclista
Eine Jungfrau bei den Lebenden Toten - *see* Christina Princesse de l'Érotisme
Eine Jungfrau in den Krallen von Zombies - *see* Christina Princesse de l'Érotisme
Ejaculations - *see* Bildnis der Doriana Gray, Das
El Sexo Está Loco **142**
Elle Tuait en Extase - *see* Sie Tötete in Ekstase
Elles Font Tout **133**
Embrasse-Moi - *see* Tango au Clair de Lune
Emmanuelle Blonde - *see* Tango au Clair de Lune
Emmerdeuses, Les **112**
En Busca del Dragón Dorado **159**
Enfants du Démon, Les - *see* Démons, Les
Entfesselte Begierde - *see* Comtesse Noire, La
Entre Pitos Anda el Juego **164**
Erotic Rites of Frankenstein, The - *see* Maldición de Frankenstein, La
Erotico Profondo - *see* Jack the Ripper-Der Dirnenmörder von London
Erotikill - *see* Comtesse Noire, La
Erotkiller - *see* Comtesse Noire, La
Erotismo - *see* Eugenie, Historia de una Perversión
Esa Cosa con Plumas **175**
Escarlata la Traviesa y su Prima la Condesa - *see* Scarlet
Esclava Blanca, La **164**
Esclavas del Crimen **166**
Esmeralda Bay - *see* Bahía Esmeralda, La
Espada del Zorro, La - *see* Venganza del Zorro, La
Espionage in Lisbon - *see* Da 077 Intrigo a Lisbona
Espionnes au Soleil - *see* Ópalo de Fuego (Mercaderes del Sexo)
Estampas Guipuzcoanas nº 2: Pío Baroja **36**
Eugénie **74**
Eugénie de Franval - *see* Eugenie
Eugénie Sex Happening - *see* Eugénie
Eugenie, Historia de una Perversión **146**
Eugenie... the Story of her Journey Into Perversion - *see* Jungfrau und die Peitsche, Die
Excarabajo de Oro, El **136**
Exorcisme **108**
Exorcisme et Messes Noires - *see* Exorcisme
Exorcismo per una Vergine - *see* Christina Princesse de l'Érotisme
Expériences Érotiques de Frankenstein, Les - *see* Maldición de Frankenstein, La
Expériences Sexuelles au Château des Jouisseuses - *see* Exorcisme
Experimentos Macabros - *see* Siniestro Dr Orloff, El
Exploits Érotiques de Frankenstein, Les - *see* Maldición de Frankenstein, La
Exploits Érotiques de Maciste dans l'Atlantide, Les **103**
Extraño Viaje, El **48**
Faceless - *see* Prédateurs de la Nuit, Les
Fall of the Eagles - *see* Chute des Aigles, La
Falo Crest **175**
Felíces Pascuas **34**
Felicita nel Peccato, La - *see* Mais Qui Donc a Violé Linda? (Plaisir Solitaire)
Fellations Sauvages - *see* Philosophie
Femmes sand Pudeur - *see* Frauen Ohne Unschuld
Filha de Dracula, A - *see* Fille de Dracula, La
Fille de Dracula, La **89**
Filles dans une Cage Dorée, Des - *see* Razzia sur le Plaisir
Filles de Copacabana, Les - *see* Chicas de Copacabana, Las
Finestrat - *see* Voces de Muerte
Flagellées de la Cellule 69, Les - *see* Sklavinnen, Die
Flowers of Evil - *see* Dark Mission (Operación Cocaína)
Flucht von der Todesinsel - *see* Frauen für Zellenblock 9
Folterkammer des Dr. Fu-Manchu, Die - *see* Castillo de Fu Manchu, El
Frauen für Zellenblock 9 **128**
Frauen im Liebeslager **128**
Frauen Ohne Unschuld **127**
Frauen vom Rio Amore, Die - *see* Nackten Superhexen vom Rio Amore, Die
Frauengefängnis **117**
Frauenhaus, Das **126**
Frenesie Erotiche di una Ninfomane - *see* Teuflischen Schwestern, Die
Frissons sur la Peau, Des **106**
Fu-Manchu and the Kiss of Death - *see* Fu-Manchu y el Beso de la Muerte
Fu-Manchu y el Beso de la Muerte **59**
Fulano y Mengano **34**
Furia en el Trópico **158**
Future Women - *see* Ciudad sin Hombres, La
Geheimnis des Doktor Z, Das - *see* Miss Muerte
Geliebten des Dr Jekyll, Die - *see* Secreto del Doctor Orloff, El
Gem dos de Placer **151**
Gentes de Rio - *see* Hombre que Mató a Mengele, El
Giornate Intime di una Giovane Donna, La - *see* Journal Intime d'une Nymphomane, Le
Girl from Rio, The - *see* Ciudad sin Hombres, La
Giudice Sanguinario, Il - *see* Hexentöter von Blackmoor, Der
Giustizia del Coyote, La - *see* Justicia del Coyote, La
Gloutonne, Les - *see* Exploits Érotiques de Maciste dans l'Atlantide, Les
Golden Temple Amazons - *see* Amazones du Temple d'Or, Les
Goldene Tempel der Amazonen, Der - *see* Amazones du Temple D'Or, Les
Grandes Emmerdeuses, Les - *see* Emmerdeuses, Les
Greta la Tortionnaire - *see* Greta, Haus Ohne Männer
Greta the Mad Butcher - *see* Greta, Haus Ohne Männer
Greta, Haus Ohne Männer **125**
Greta, Huis Zonder Mannen - *see* Greta, Haus Ohne Männer
Greta, la Donna Bestia - *see* Greta, Haus Ohne Männer
Greta, the Torturer - *see* Greta, Haus Ohne Männer
Gritos en la Noche **41**
Grüne Hölle des Amazonas, Die - *see* X 312-Flug zur Hölle
Heiress of Dracula - *see* Vampyros Lesbos-Erbin des Dracula
Heisse Berührungen - *see* Midnight Party
Heisse Tod, Der - *see* 99 Mujeres
Heißer Sex im Nachtverkehr - *see* Mädchen im Nachtverkehr
Hellhole Women - *see* Sadomania-Hölle der Lust
Heroin Deal, The - *see* Dark Mission (Operación Cocaína)
Hexentöter von Blackmoor, Der **68**
Historia Sexual de O **149**
Historias de Madrid **35**
Hölle, Dein Sieg ist Dir Sicher - *see* X 312-Flug zur Hölle
Hombre que Mató a Mengele, El 165
Hombre que Viajabada Despacito, El **36**
Hotel de los Ligues, El **149**
How to Seduce a Virgin - *see* Plaisir à Trois
Huis Der Manzike Vruwen, Het - *see* Frauen Ohne Unschuld
Hundimiento de la Casa Usher, El **156**
Hysterical Sadique - *see* Mano de un Hombre Muerto, La
Il Cacciatore di Uomini - *see* Sexo Caníbal
Ilsa the Wicked Warden - *see* Greta, Haus Ohne Männer
Ilsa, Ultimes Perversions - *see* Greta, Haus Ohne Männer
Ilsa-Ultimate Perversion - *see* Greta, Haus Ohne Männer
Ilsa-Ultimate Power - *see* Greta, Haus Ohne Männer
Im Banne des Blonden Satans - *see* Môme Vert de Gris, La
Im Schatten des Mörders - *see* Noche de los Asesinos, La
Im Schloss der Blutigen Begierde **60**
Im Zeichen der Vampire - *see* Vampyros Lesbos-Erbin des Dracula
In the Castle of Bloody Lust - *see* Im Schloss der Blutigen Begierde
Inassouvies 77, Les - *see* Journal Intime d'une Nymphomane, Le
Inassouvies Nº 2 - *see* Plaisir à Trois
Inassouvies, Les - *see* Jungfrau und die Peitsche, Die
Inceste - *see* Al Otro Lado de Espejo
Infedelmente Vostra Celestina Tutto Fare - *see* Celestine, Bonne à Tout Faire
Infierno, Tuya es la Victoria - *see* X 312-Flug zur Hölle
Insaziabili Notti di una Ninfomane, Le - *see* Frauen Ohne Unschuld
Isla de las Vírgenes, La - *see* Lago de las Vírgenes, El
Isla del Tesoro, La **52**
Island of Despair - *see* 99 Mujeres
Jack l'Éventreur - *see* Jack the Ripper-Der Dirnenmörder von London
Jack the Ripper - *see* Jack the Ripper Der Dirnenmörder von London
Jack the Ripper-Der Dirnenmörder von London **120**
Jaguar, Le - *see* Llanero, El
James Clint Sfida Interpol - *see* Cartas Boca Arriba
Je Brûle de Partout **134**
Jeudis Miraculeux, Les - *see* Jueves, Milagro, Los
Journal Intime d'une Nymphomane, Le **94**
Joyeux Noël - *see* Felíces Pascuas
Juego Sucio en Casablanca **161**
Jueves, Milagro, Los **35**
Juez Sangriento, El - *see* Hexentöter von Blackmoor, Der
Julietta '69 - *see* De Sade's Juliette
Julietta- *see* De Sade's Juliette
Juliette - *see* De Sade's Juliette
Jungfrau und die Peitsche, Die **73**
Jungfrau Unter Kanniblen - *see* Sexo Caníba
Jungfrauen-Report 85
Justicia del Coyote, La **33**
Justine - *see* De Sade's Juliette
Justine - *see* Justine and Juliet
Justine and Juliet **68**
Justine Lady Lujuria - *see* De Sade's Juliette
Justine Ovvero le Disavventure de la Virtù - *see* Justine and Juliet
Justine le Disavventure della Virtu - *see* Justine and Juliet
Kamp der Blanke Slavinnen - *see* Frauen für Zellenblock 9
Karten auf den Tisch - *see* Cartas Boca Arriba
Karzan contro le Donne dal Seno Nudo - *see* Maciste Contre la Reine des Amazones
Kiss and Kill - *see* Fu-Manchu y el Beso de la Muerte
Kiss Me and Make Love to Me - *see* Tango au Clair de Lune
Kiss Me Killer (Valse Pour un Tueur) - *see* Tango au Clair de Lune
Kiss Me, Monster - *see* Bésame Monstruo
Küß Mich, Monster - *see* Bésame, Monstruo
L'Abîme des Morts-Vivants - *see* Tumba de los Muertos Vivientes, La
L'Amour dans les Prisons de Femmes - *see* 99 Mujeres
L'Ange de la Mort - *see* Commando Mengele
L'Éventreur de Notre-Dame - *see* Sadique de Notre-Dame, Le
L'Homme de la Guyane **135**
L'Homme le Plus Sexy du Monde **112**

L'Horible Dr. Orlof - *see* Gritos en la Noche
L'Inferno dell'Amazonia - *see* X 312-Flug zur Hölle
L'Isola dei Piacceri Proibiti - *see* Robinson und seine Wilden Sklavinnen
L'Ombra di Zorro - *see* Venganza del Zorro, La
L'Osceno Desiderio - *see* Poseida
La Chica de los Labios Rojos **166**
Labios Rojos **37**
Labyrinthe, Le - *see* Christina Princesse de L'Érotisme
Lady Porno - *see* Midnight Party
Lago de las Vírgenes, El **148**
Lascivia - *see* Opalo de Fuego (Mercaderes del Sexo)
Lavyrintne, Le - *see* Sex Charade
Le Jouisseur - *see* L'Homme le Plus Sexy du Monde
Lettres d'Amour d'une Nonne Portugaise - *see* Liebesbriefe einer Portugiesischen Nonne, Die
Lèvres Rouges et Bottes Noires - *see* Downtown-die Nackten Puppen der Unterwelt
Liebesbriefe einer Portugiesischen Nonne, Die **124**
Lili, Fille à Soldats - *see* Chute des Aigles, La
Lili, una Chanson pour Berlin - *see* Chute des Aigles, La
Lilian (la Virgen Pervertida) **159**
Linda - *see* Nackten Superhexen vom Rio Amore, Die
Linda, de Stoeipoes - *see* Nackten Superhexen vom Rio Amore, Die
Linda, la Maison des Pécheresses - *see* Mais Qui Donc a Violé Linda? (Plaisir Solitaire)
Llanero, El **47**
Llegaron los Franceses **36**
Lolita am Scheideweg - *see* Eugenie, Historia de una Perversión
Lorna *see* Lorna, l'Exorciste
Lorna, l'Exorciste **111**
Love Camp - *see* Frauen im Liebeslager
Loves of Irina The - *see* Comtesse Noire, La
Lucky M Füllt Alle Särge - *see* Lucky, el Intrepido
Lucky the Inscrutable - *see* Lucky, el Intrepido
Lucky, el Intrepido **54**
Luna de Verano **36**
Lustful Amazons, The - *see* Maciste Contre la Reine des Amazones
Maciste Contre la Reine des Amazones **103**
Maciste et les Gloutonnes - *see* Exploits Érotiques de Maciste dans l'Atlantide, Les
Macumba Sexual **149**
Mädchen die sich Lieben Lassen - *see* Maciste Contre la Reine des Amazones
Mädchen für Intime Stunden - *see* Celestine, Bonne à Tout Faire
Mädchen im Nachtverkehr **123**
Mais Qui Donc a Violé Linda? (Plaisir Solitaire) **107**
Maison du Vice, La *see* Ébranlées, Les
Maîtresses du Dr Jekyll, Les - *see* Secreto del Doctor Orloff, El
Mal des Vampirs, Das - *see* Vampyros Lesbos-Erbin des Dracula
Maldición de Frankenstein, La **90**
Malédiction de Frankenstein, La - *see* Maldición de Frankenstein, La
Man Hunter, The - *see* Sexo Caníbal
Mandinga **117**
Mandingo Manhunter - *see* Sexo Caníbal
Mann der sich Mabuse Nannte, Der - *see* Venganza del Doctor Mabuse, La
Mano de un Hombre Muerto, La **46**
Manoir du Pendu, La **105**
Mansión de los Muertos Vivientes La **155**
Manquita, Fille de Tabarin - *see* Reina del Tabarín, La
Manquita, la Belle de Tabarin - *see* Reina del Tabarín, La
Marque de Zorro, La - *see* Venganza del Zorro, La
Marquis De Sade - *see* Justine and Juliet
Marquis de Sade: Justine - *see* Justine and Juliet
Marquise de(s) Sade, Die - *see* Bildnis der Doriana Gray, Das
Meisjes Achter Tralies - *see* Frauengefängnis
Midnight Party **113**
Miedo **34**
Mignonnes, Les - *see* Residencia para Espías
Mil Sexos Tiene la Noche **153**
Miroir Cochon, Le - *see* Al Otro Lado del Espejo
Miroir Obscène des Femmes Obscènes, Le - *see* Al Otro Lado del Espejo
Miroir Obscène, Le - *see* Al Otro Lado del Espejo
Mirón y la Exhibicionista, El **165**
Misión Lisboa - *see* Da 077 Intrigo a Lisbona
Misión SIDA - *see* Sida, la Peste del Siglo XX
Miss Death and Dr. Z - *see* Miss Muerte
Miss Muerte **51**
Misterio del Castillo Rojo, El **98**
Môme Vert de Gris, La 33
Mondo Cannibale 3: Die Blonde Göttin - *see* Mondo Cannibale
Mondo Cannibale **137**
Monstruos de Fiske Manor, Los - *see* Sola Ante el Terror
Morbosita - *see* Mais Qui Donc a Violé Linda? (Plaisir Solitaire)
Mort d'un Cycliste - *see* Muerte de un Ciclista
Mrs. Hyde - *see* Sie Tötete in Ekstase
Muchachas de Copacabana, Las - *see* Chicas de Copacabana, Las
Muerte de un Ciclista **34**
Muerte Silba un Blues, La **45**
Muerto Hace las Maletas, El - *see* Todesrächer von Soho, Der
Mujeres Acorraladas - *see* Furia en el Trópico
Mujeres en el Campo de Concentración del Amor - *see* Frauen im Liebeslager
Nacht der Offenen Särge, Die - *see* Drácula Contra Frankenstein
Nachts Wenn Dracula Erwacht - *see* Conde Drácula, El
Nackten Superhexen vom Rio Amore, Die **142**
Naked Superwitches of the Rio Amore, The - *see* Nackten Superhexen vom Rio Amore, Die
Necronomicon-Geträumte Sünden **57**
Neurosis - *see* Hundimiento de la Casa Usher, El
Névrose - *see* Hundimiento de la Casa Usher El
Night of the Blood Monster - *see* Hexentöter von Blackmoor, Der
Noche de los Asesinos, La **104**
Noche de los Sexos Abiertos, La **150**
Nonne von Clichy, Die - *see* Démons, Les
Nonnes en Folie, Les **112**
Nosotros Dos **34**
Nuit des Étoiles Filantes, La - *see* Christina Princesse de l'Érotisme
Nuits Brûlantes de Linda - *see* Mais Qui Donc a Violé Linda? (Plaisir Solitaire)
Nuits de Dracula, Les - *see* Conde Drácula, El
Ojete de Lulú, El **164**
Ojos de la Noche, Los - *see* Chauchemars Naissent la Nuit, Les
Ojos del Doctor Orloff, Los - *see* Ojos Siniestros del Doctor Orloff, Los
Ojos Siniestros del Doctor Orloff, Los **98**
On Thursdays, a Miracle - *see* Jueves, Milagro, Los
Opalo de Fuego (Mercaderes del Sexo) **134**
Opération Lèvres Rouges - *see* Labios Rojos
Opération Re Mida - *see* Lucky, el Intrepido
Opération Sexy - *see* Muerte Silba un Blues, La
Opération SIDA - *see* Sida, la Peste del Siglo XX
Orgasmo Perverso - *see* Furia en el Trópico
Orgía de Ninfómanas - *see* Nackten Superhexen vom Rio Amore, Die
Orgías Inconfesables de Emmanuelle, Las **152**
Outre-Tombe - *see* Al Otro Lado del Espejo
Outre-Tombe - *see* Plaisir à Trois
Paloma Herida - *see* Nosotros Dos
Para las Nenas... Leche Calentita **165**
Paroxismus (...Può una Morta Rivivere per Amore?) - *see* Venus in Furs
Partouze de Minuit, La - *see* Midnight Party
Passions et Voluptés Vaudoues - *see* Ruf der Blonden Göttin Der
Pénitencier des Femmes Perverses, Le - *see* Greta, Haus Ohne Männer
Penitenzario Femminile per Reali Sessuali - *see* Frauengefängnis
Perversión en la Isla Perdida - *see* Casa de las Mujeres Perdidas, La
Petites vicieuses font les Grandes Emmerdeuses, Les - *see* Emmerdeuses, Les
Philosophy in the Boudoir - *see* Jungfrau und die Peitsche, Die
Phollastia **166**
Piaceri Erotici di una Signora Bene - *see* Shining Sex-La Fille au Sexe Brillant
Pick-Up Girls - *see* Chica de las Bragas Transparentes, La
Plaisir à Trois **99**
Porno Pop - *see* Midnight Party
Porno Shock - *see* Ruf der Blonden Göttin, Der
Poseida **134**
Possédées du Démon, Les - *see* Lorna, l'Exorciste
Possédées du Diable, Les - *see* Lorna, l'Exorciste
Prédateurs de la Nuit, Les **176**
Predatori della Notte, I - *see* Prédateurs de la Nuit, Les
Prison Sado pour Femmes - *see* Diamants pour l'Enfer, Des
Prisoners of the Flesh - *see* Sadomania-Hölle der Lust
Proceso de las Brujas, El - *see* Hexentöter von Blackmoor, Der
Profonde Tenebre - *see* Säge des Todes, Die
Prostitutes in Prison - *see* 99 Mujeres
Punition Cell - *see* Diamants pour l'Enfer, Des
Punta de las Víboras, La - *see* Downtown Heat
Putains de la Ville Basse - *see* Downtown-die Nackten Puppen der Unterwelt
Quartier des Femmes - *see* Amantes de la Isla del Diablo, Los
Quel Certo Piacere - *see* Elles Font Tout
Quel Certo Sapore - *see* Elles Font Tout
Rache des Coyoten, Die - *see* Justicia del Coyote, La
Rache des Hauses Usher, Die - *see* Hundimiento de la Case Usher, El
Rapt de Nymphettes - *see* je Brûle de Partout
Razzia sur le Plaisir **117**
Reina del Tabarín, La **38**
Relax Baby **99**
Residencia para Espías **53**
Revanche de la Déesse Blonde, La - Ruf der Blonden Göttin, Der
Revenge in the House of Usher - *see* Hundimiento de la Casa Usher, El
Rififi en la Ciudad **46**
Rinoceronte Blanco, El **165**
Rio 70 (Sumuru) - *see* Ciudad sin Hombres, La
Robinson 71 - *see* Robinson und seine Wilden Sklavinnen
Robinson und seine Wilden Sklavinnen 85
Roland, l'Homme le Plus Sexy du Monde - *see* L'Homme le Plus Sexy du Monde
Rote Lippen-Sadisterotica - *see* Caso de las Dos Bellezas, El
Ruf der Blonden Göttin **132**
Sádico de Notre-Dame, El - *see* Sadique de Notre-Dame, Le
Sadique Baron von Klaus, Le - *see* Mano de un Hombre Muerto, La
Sadique de Notre-Dame, Le **136**
Sadique, Le - *see* Mano de un Hombre Muerto, La
Sadisterotica - *see* Caso de las Dos Bellezas, El
Sadistische Rechter, De - *see* Hexentöter von Blackmoor, Der
Sadomania - *see* Sadomania-Hölle der Lust
Sadomania-El Infierno de la Pasión - *see* Sadomania-Hölle der Lust
Sadomania-Hölle der Lust **138**
Säge des Todes, Die **141**
Sangre en Mis Zapatos **156**
Satanas Contra Dr. Exortio - *see* Drácula Contra Frankenstein
Scarlet **156**
Schlechte Zeiten für Vampire - *see* Vampyros Lesbos-Erbin des Dracula
Schloss der Gehenkten, Das - *see* Bésame Monstruo
Schreckliche Dr Orlof, Der - *see* Gritos en la Noche
Schwarze Nylons-Wilde Engel - *see* Downtown-die Nackten Puppen der Unterwelt
Screaming Dead - *see* Drácula Contra Frankentstein
Secreto del Doctor Orloff, El **48**
Señora Ama **34**
Sérenade a Barbara - *see* Tango au Clair de Lune
Sex Charade **74**
Sex Kazerne - *see* Frauen im Liebeslager
Sex Playboy, Der - *see* L'Homme le Plus Sexy du Monde
Sexe Brillant, Le - *see* Shining Sex-La Fille au Sexe Brillant

Sexes au Soleil - *see* Exploits Érotiques de Maciste dans l'Atlantide, Les
Sexo Caníbal **145**
Sexorcismes - *see* Exorcisme
Sexualité Spéciale - *see* Vampyros Lesbos-Erbin des Dracula
Sexy Blues - *see* Midnight Party
Sexy Blues - *see* Tango au Clair de Lune
Sexy Darlings, The - *see* Robinson und seine Wilden Sklavinnen
Sexy Diabolic Story - *see* Lorna, l'Exorciste
Sexy Sisters - *see* Teuflischen Schwestern, Die
Sfida Selvaggia - *see* Llanero, El
Shadow of Zorro, The - *see* Venganza del Zorro, La
She-Demons, The - *see* Démons, Les
Shining Sex-La Fille au Sexe Brillant **113**
Sicarius-Febbre di Sesso - *see* Frissons sur la Peau, Des
Sida, la Peste del Siglo XX **165**
Sie Tötete in Ekstase **79**
Sieben Männer der Su-Muru, Die - *see* Ciudad sin Hombres, La
Signo del Vampiro, El - *see* Vampyros Lesbos-Erbin des Dracula
Sinfonia per un Sadico - *see* Mano de un Hombre Muerto, La
Sinfonía Erótica **135**
Siniestro Dr. Orloff, El **151**
Sinner - *see* Journal Intime d'une Nymphomane, Le
Sklavinnen, Die **128**
Sohon Teurastaja - *see* Jack the Ripper-Der Dirnenmörder von London
Sola Ante el Terror **155**
Solomon and Sheba **37**
Sombra del Judoka contra el Doctor Wong, La **159**
Sombra del Zorro, La - *see* Venganza del Zorro, La
Sospiri - *see* Noche de los Asesinos, La
Specchio del Piacere, Lo - *see* Al Otro Lado del Espejo
Succubus - *see* Necronomicon-Geträumte Sünden
Suceuse, La - *see* De Sade's Juliette
Suceuses, Les - *see* De Sade's Juliette
Sueños Eróticos de Christine, Los - *see* Christina Princesse de l'Érotisme
Sumuru - *see* Ciudad sin Hombres, La
Sumurù Regina di Femina - *see* Ciudad sin Hombres, La
Swedish Nympho Slaves - *see* Teuflischen Schwestern, Die
Sylvia la Baiseuse - *see* Midnight Party
Tango au Clair de Lune **106**
Teleporno **166**
Tender and Perverse Emmanuelle - *see* Frissons sur la Peau, Des
Tendre et Perverse Emmanuelle - *see* Frissons sur la Peau, Des
Tenemos 18 Años **36**
Tesoro de la Diosa Blanca, El **158**
Teufel Kam aus Aksava, Der **83**
Teuflischen Schwestern, Die **132**
Tod eines Radfahrers - *see* Muerte de un Ciclista
Todeskuss des Dr. Fu-Manchu, Der - *see* Fu-Manchu y el Beso de la Muerte
Todesrächer von Soho, Der **80**
Ton Diable dans Mon Enfer - *see* Teuflischen Schwestern, Die
Torture Chamber of Fu-Manchu, The - *see* Castillo de Fu-Manchu, El
Tour du Monde en 80 Jours, Le - *see* Around the World in 80 Days
Tribulaciones de un Buda Bizco, Las **165**
Trois Filles Nues dans l'Ille de Robinson - *see* Robinson und seine Wilden Sklavinnen
Trois Vicieuses sur une Ille - *see* Robinson und seine Wilden Sklavinnen
Trône de Feu, Le - *see* Hexentöter von Blackmoor, Der
Trono di Fuoco, Il - *see* Hexentöter von Blackmoor, Der
Tuhansien Himojen Luostari - *see* Liebesbriefe einer Portugiesischen Nonne, Die
Tumba de los Muertos Vivientes, La **147**
Tundra y el Templo del Sol - *see* Amazones du Temple D'Or, Les
Two Avenging Angels - *see* Caso de las Dos Bellezas, El
Two Female Spies With Flowered Panties - *see* Chica de las Bragas Transparentes, La
Two Female Spies with Flowered Panties - *see* Opalo de Fuego (Mercaderes del Sexo)
Ultimas de Filipinas, Las **163**
Ultimo Escalofrío, El - *see* Frissons sur la Peau, Des
Ultra Tumba - *see* Plaisir à Trois
Um die Welt in 80 Tagen - *see* Around the World in 80 Days
Un Caldo Corpo di Femina - *see* Comtesse Noire, La
Un Caldo Corpo di Femina *see* Comtesse Perverse, La
Un Capitaine de Quinze Ans - *see* Un Capitán de Quince Años
Un Capitán de Quince Años **97**
Un Capitano di 15 Anni - *see* Un Capitán de Quince Años
Un Pito para Tres **163**
Un Silencio de Tumba **98**
Un Tiro en la Sien - *see* Relax Baby
Una Canción por Berlin - *see* Chute des Aigles, La
Una de Chino **165**
Una Rajita para Dos **154**
Una Secondina in una Cercere Femminile - *see* Diamants pour l'Enfer, Des
Una Spia sulla Città - *see* Rififi en la Ciudad
Una Venere Senza Nome per l'Ispettore Forrester - *see* Teufel Kam aus Akasava, Der
Una Vergine tra i Morti Viventi - *see* Christina Princesse de l'Érotisme
Une Cage Dorée - *see* Razzia sur le Plaisir
Une Fille Pour les Cannibales - *see* Mondo Cannibale
Une Vierge Chez les Morts-Vivants - *see* Christina Princesse de l'Érotisme
Une Virgen en Case de los Muertos Vivientes - *see* Christina Princesse de l'Érotisme
Unersättliche, Die - *see* Frauen im Liebeslager
Unternehmen Midas - *see* Lucky, el Intrepido
Vampiras, Las - *see* Vampyros Lesbos-Erbin des Dracula
Vampiresas 1930 **41**
Vampyros Lesbos-Erbin des Dracula **78**
Venganza del Doctor Mabuse, La 84
Venganza del Rinoceronte Blanco, La - *see* Rinoceronte Blanco, El
Venganza del Zorro, La **42**
Vengeance de la Déesse Nue, La - *see* Ruf der Blonden Göttin, Der
Venus im Pelz - *see* Venus in Furs
Venus in Furs **67**
Verdoemnis van Frankenstein, De - *see* Maldición de Frankenstein, La
Verenhimoinen Dracula - *see* Conde Drácula, El
Verentahrima Morsian - *see* Comtesse Noire, La
Verschleppten, Die - *see* Sklavinnen, Die
Viaje a Bangkok Ataúd Incluido **163**
Viaje de Novios **34**
Violences Érotiques dans une Prison de Femmes - *see* Amantes de la Isla del Diablo, Los
Violentatori della Notte, I - *see* Prédateurs de la Nuit, Les
Violenze Erotiche in un Carcere Femminile - *see* Amantes de la Isla del Diablo, Los
Vipers - *see* Downtown Heat
Virges et l'Amour, Les - *see* Jungfrauen-Report
Virgin Among the Living Dead - *see* Christina Princesse de l'Érotisme
Virgin Report - *see* Jungfrauen-Report
Visa Pour Mourir - *see* Diamants pour l'Enfer, Des
Vizio in Bocca - *see* Razzio sur le Plaisir
Viziose, Le - *see* Exorcisme
Vloek van Dracula, De - *see* Fille de Dracula, La
Voces de Muerte **162**
Volando Hacia la Fama - *see* Vampiresas 1930
Vous Souvenez-Vous de Paco? - *see* Rififi en la Ciudad
Vuelo al Infierno - *see* X 312-Flug zur Hölle
Wanda the Wicked Warden - *see* Greta, Haus Ohne Männer
War Song - *see* Chute des Aigles, La
War Zone - *see* Chute des Aigles, La
Weisse Haut auf Schwarzen Schenkeln - *see* Weisse Haut und Schwarze Schenkel
Weisse Haut und Schwarze Schenkel **124**
Wellustige Gezusters, De - *see* Teuflischen Schwestern, Die
White Cannibal Queen - *see* Mondo Cannibale
Wilde Lust - *see* Mädchen im Nachtverkehr
Wolf-Horror Pervers, Der - *see* Caso de las Dos Bellezas, El
Women Behind Bars - *see* Diamants pour l'Enfer, Des
X 312-Flight to Hell - *see* X 312-Flug zur Hölle
X 312-Flug zur Hölle **79**
Yeux de la Nuit, Les - *see* Chauchemars Naissent la Nuit, Les
Yuka - *see* Maciste Contre la Reine des Amazones
Zombi Holocaust - *see* Christina Princesse de l'Érotisme
Zorro le Vengeur - *see* Venganza del Zorro, La
Zorro, der Schwarze Rächer - *see* Venganza del Zorro, La
Zorro-Das Geheimnis von Alamos - *see* Venganza del Zorro, La



Luis Barboo and Britt Nichols pose for a promo shot for ***La Maldición de Frankenstein*** *(1972).*


...pietà...! Abbi pietà, sono bella, potrai amarmi se vuoi...
NESSUNA PIETA'! E LORNA COMPIE ANCORA UNA VOLTA NELLA REALTA' QUEL GESTO CHE HA COMPIUTO MILLE VOLTE NEL SO- GNO...IL GESTO DI UCCIDERE...
Aah!!
POI OSSERVA FREDDA, DISTACCATA, FINALMENTE LIBE- RA DI SE STESSA, LE SUE VITTIME. NON C'E' ODIO E NON C'E' PIETA' NEI SUOI OCCHI....

PIU' TARDI NELL'APPARTAMENTO DI BILL LORNA ATTENDE A LUNGO IL SUO RITORNO....

E QUANDO FINALMENTE LA PORTA SI APRE E' ORMAI L'ALBA...

Ciao Bill!







With over 150 films to his name, Jesús Franco is unique in the field of European cinema. A jazz fan, an avid reader of popular literature (Leroux, Poe, Wallace), a passionate film buff (from Orson Welles to Jean-Luc Godard), and a notorious lover of the erotic, Franco has scripted, scored, and shot at least two thirds of his films as well as directing them, besides playing a number of leading roles and filling a plethora of technical and artistic functions on them. In his prolific work—in his heyday he made between seven and ten films a year—the terrible rubs shoulders with the best.
Here at last is the fullest filmography of Franco to date, with reviews by critics of various nationalities and exhaustive credit lists and video release information for each film. This book is a must for those who wish to enter the fantastic world of this unusual film maker...

Selbstverlag Frank Trebbin
Best.-Nr. E1
ISBN 3-929234-05-X